FOLK-DANCES AND SINGING GAMES

BURCHENAL

NEW YORK : G. SCHIRMER

FOLK-DANCES

AND

SINGING GAMES

THE MAY-POLE DANCE, BY NEW YORK PUBLIC SCHOOL CHILDREN, IN VAN CORTLANDT PARK

FOLK-DANCES AND SINGING GAMES

TWENTY-SIX FOLK-DANCES

OF

NORWAY, SWEDEN, DENMARK, RUSSIA, BOHEMIA, HUNGARY
ITALY, ENGLAND, SCOTLAND AND IRELAND

WITH THE MUSIC, FULL DIRECTIONS FOR PERFORMANCE, AND NUMEROUS ILLUSTRATIONS

ARRANGED AND EDITED

BY

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TO

MRS. ALICE FORBES CARY

WHOSE INTEREST AND SYMPATHY HAVE
BEEN ITS INSPIRATION, THIS
BOOK IS DEDICATED

AUTHOR'S NOTE

THE ACTUAL STEPS AND FIGURES OF A FOLK-DANCE ARE FAR MORE EASILY DESCRIBED THAN ITS REAL ESSENCE—ATMOSPHERE—SPIRIT.

ONE MAY BE FAIRLY SURE THAT THE SPIRIT OF THE DANCE IS CAUGHT IF THE DANCERS *LAUGH* FROM SHEER PLEASURE IN THE DANCE ITSELF.

THE MOST PRACTICAL SUGGESTIONS I CAN MAKE FOR CATCHING THE SPIRIT OF A DANCE ARE THESE:—

1. HAVE A MUSICIAN WHO CAN FEEL THE FOLK QUALITY OF THE MUSIC AND EXPRESS IT WITH CHARM AND IRRESISTIBLE RHYTHM.
2. PAY PARTICULAR ATTENTION TO THE EXPRESSION-MARKS AND METRONOME TEMPI OF THE MUSIC.
3. PAY PARTICULAR ATTENTION TO THE INSTRUCTIONS, GIVEN IN ALMOST EVERY DESCRIPTION, IN REGARD TO THE GENERAL CHARACTER, MEANING AND SPIRIT OF THE DANCE.

INTERCOURSE WITH PEOPLE OF OTHER COUNTRIES HAS GIVEN ME WHAT KNOWLEDGE I POSSESS OF THEIR DANCES. I WISH IT WERE POSSIBLE TO EXPRESS TO EVERY ONE OF THESE PEOPLE ALL MY THANKS FOR THE PLEASURE AND BENEFIT WHICH I HAVE DERIVED FROM THEIR FRIENDSHIP.

ELIZABETH BURCHENAL

PREFACE

The movement for folk-dancing in America is far more significant and complex than appears at first sight. Its simple and obvious reasons lie in the healthful exercise which the folk-dance affords, particularly for girls under the restricted conditions of city schoolyards; and the fact that girls like these dances and do them with enthusiasm, thus deriving from them more vigorous exercise than they would through less enjoyable movements.

But this obvious physiological explanation, while perfectly true, is superficial. It is true that it is important to stimulate the circulation and respiration of the body, to have good digestion; but it is not true that these conditions constitute all of life. The same may be said regarding the folk-dance. Its physiological bearing is important, but not ultimate or final. There is also the love of beauty and rhythm for which modern life seems to afford little opportunity, which expresses itself spontaneously in folk-dances containing the emotional experiences of the race. There is connected with the folk-dance a love of the open, of the vigor and joy of activity for its own sake, of coöperation with others in exercises of rhythmical beauty. There is that sense of balance and proportion that is related to all real art. More people can express themselves æsthetically through dancing than through any of the other arts. That is, a greater number of people can learn to dance than to sing, play, write poetry, paint pictures, or do anything else of an artistic character. So the folk-dancing movement is really a great æsthetic folk-movement.

But it has a meaning with reference to American life that is still deeper. One of the sad things regarding immigration is the breaking away of the children from the traditions of the parents, leaving the parents, who are too old to adjust themselves to the conditions of a new country, lonely, unappreciated, and misunderstood by their own children. The smart young American children of foreign stock do not understand their own historic setting, do not understand their parents, or the meaning of the family traditions and customs. We in America have recognized the value of the labor which the immigrants have brought to us, but we have not appreciated the wealth of tradition and experience which is embodied in the race-history of our immigrants; yet the great social composite that is developing in America is an embodiment, not only of the physical abilities of the old countries, but also includes strands of their rich æsthetic life. To see a group of foreign-born people coöperating in bringing to us not only their labor, but their literature, their music, their folk-dancing, is to understand something of what is happening in connection with the folk-dance movement. It makes the people feel that they "belong," that they are being recognized, that the old is being used in the construction of the new.

Miss Elizabeth Burchenal has had a large relation to this work, not only through her personal enthusiasm, but through personal contact with people from various countries. She has learned the dances at first hand, from groups of people whom she discovered in this country and whose traditions she resurrected; as well as by visits abroad, where she has seen the dances performed in their original setting. Herself a skilled technical teacher of dancing, she has entered fully into the spirit of the dances — some of which are relatively unformed and even uncouth, others highly technical in form and meaning; and has selected those dances which were most obviously fitting to American conditions. She has worked to introduce them under one of the most difficult conditions of American life, namely, that surrounding school children in congested areas in New York City. She has personally trained upwards of two thousand public school teachers, who in turn have taught these old folk-dances to more than fifty-five thousand public school girls. Miss Burchenal has done a great service to the cause in acting as Chairman of the Committee on Folk-Dancing of the Playground Association of America. Her report to the Committee includes a list of selected dances suitable for grass playgrounds, for playgrounds with earth surfaces, indoor playgrounds, for small children, for larger boys and girls, as well as for adults. It is one of the most important documents in connection with the practical conduct of the folk-dance movement in America.

Dancing is a language which may express that which is pure and true, or that which is debasing and degrading. Miss Burchenal's work has been a definite, concrete force making this language in America speak the word that is true and wholesome.

Luther H. Gulick.

New York City, June 10, 1909.

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FOLK-DANCES

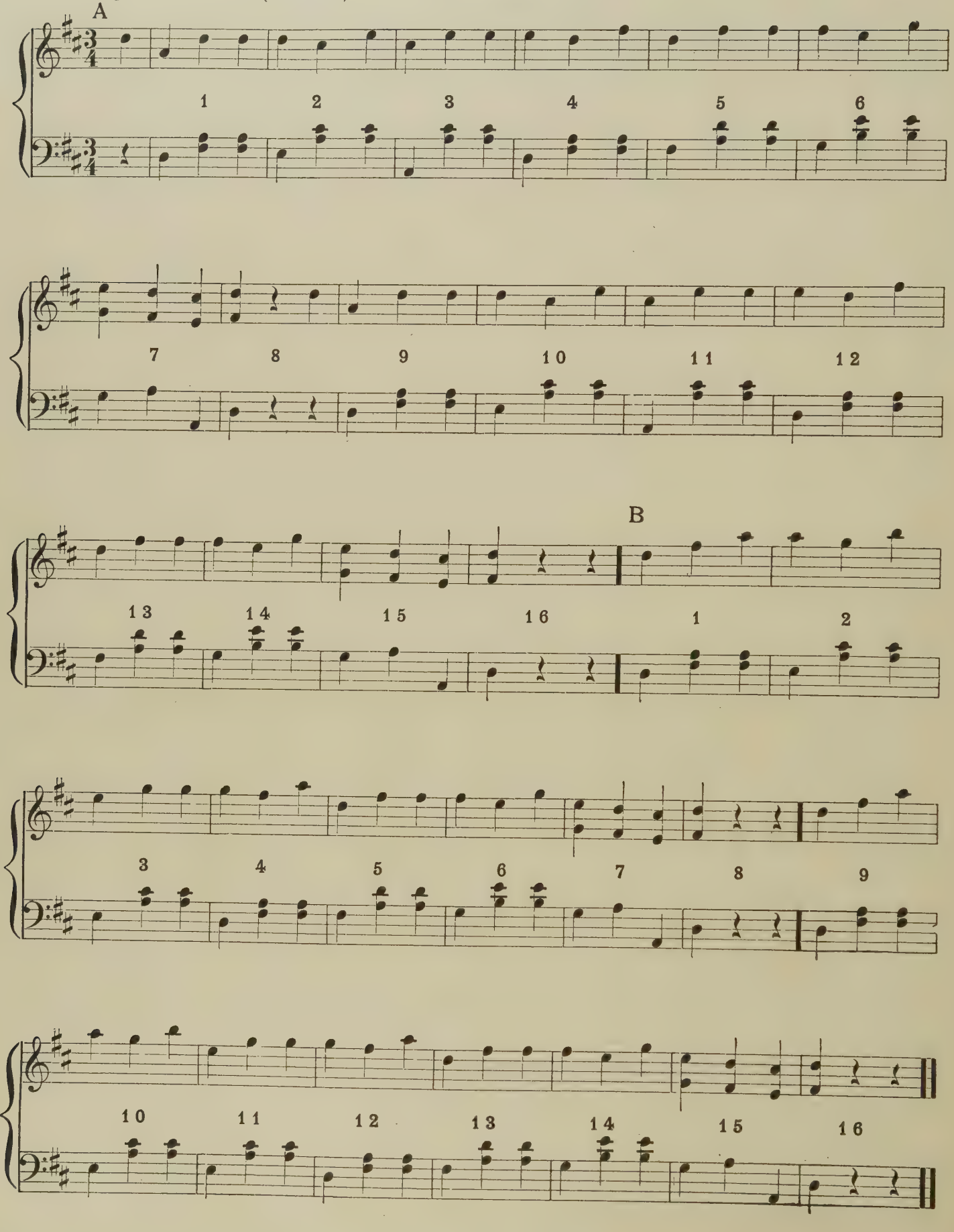
AND

SINGING GAMES

MOUNTAIN MARCH.

(Norwegian.)

Tempo di Valse lento. (𝅗𝅥. = 66)



MOUNTAIN MARCH.

(Norwegian.)

The music consists of two parts of sixteen measures each.

In fitting the steps to the music, each measure should be counted thus: "**One, two, three.**"

The dance is performed in groups of three, all moving forward and around the room from right to left.

In each group of three, Number One stands in front with a handkerchief or scarf in either hand; Number Two and Number Three stand side by side directly behind him, Number Two on the left, Number Three on the right, with inside hands joined and outside hand of each grasping the end of the nearest handkerchief, thus forming a triangle.

The Step.

The step used throughout the dance is as follows: —

First measure: Step forward on the right foot (**one**). Swing the left foot forward (**two**), hop on the right foot (**three**).

Second measure: Step forward on the left foot (**one**). Swing the right foot forward (**two**), hop on the left foot (**three**), and so on.

A.

(**Meas. 1-16.**) Beginning with the right foot, all dance forward around the room [Fig. 1], accenting slightly the first count of each measure.

B.

(**Meas. 1-2.**) Number One, bending forward, dances backward, stamping on the first step, and [Fig. 2] passes under the joined hands of Numbers Two and Three.

(During measures 1 and 2, Numbers Two and Three dance in place.)

(**Meas. 3-4.**) Number Two dances across in front of Number One, and turns inward once around in place under Number One's right arm.

(**Meas. 5-6.**) Number Three turns inward once around in place under Number One's right arm.

(**Meas. 7-8.**) Number One turns once around to the right under his own right arm.

This should bring the three back to their original position. In executing this figure, each should continue dancing in place while the others execute their part.

(**Meas. 9-16.**) Repeat the same, Number One omitting the stamp on first count.

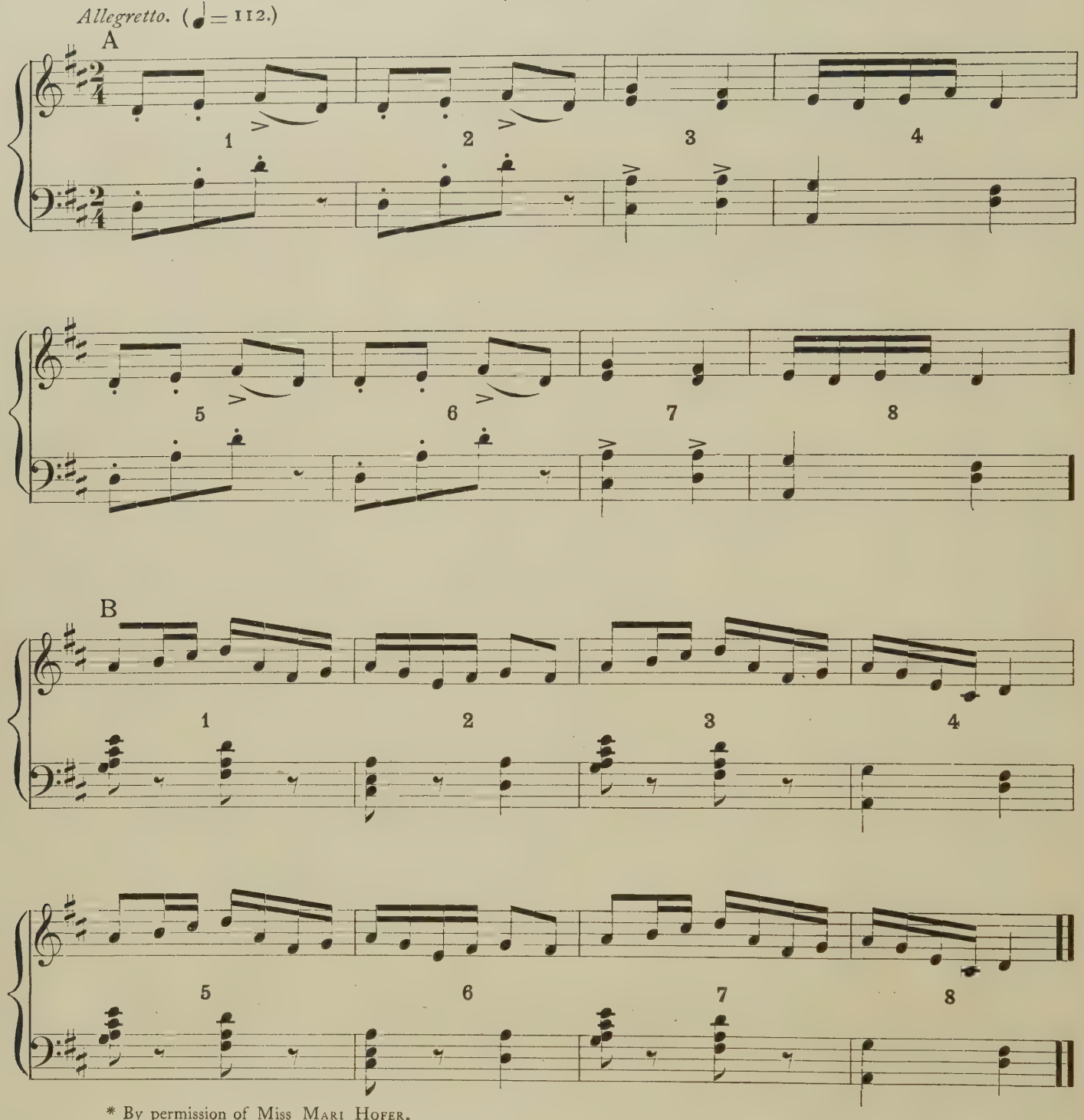
This dance represents two mountain-climbers with their guide. Number One, being the guide, should keep well in advance of Numbers Two and Three in **A**, and should appear to be drawing them after him, glancing back occasionally first over one shoulder and then over the other as if to see how they are getting on.

Fig. 1.

Fig. 2.

DANCE OF GREETING.*

(Danish.)



* By permission of Miss Mari Hofer.

DANCE OF GREETING.

(Danish.)

The music consists of two parts, each of which contains eight measures.

In fitting the steps to the music, each measure should be counted thus: — "**One, and, two, and.**"

The dancers form a single circle with hands joined, partners standing side by side, and all facing toward the centre of the circle.

A.

(**Meas. 1.**) All clap own hands together (**one**), clap again (**and**). With both hands lowered diag-

onally forward and outward lift the skirts lightly [Fig. 1] and, with the foot farthest from the partner, step to the side, at the same time pointing the foot nearest the partner and making a deep curtsey to partner (**two, and**).

(**Meas. 4.**) With three light running steps, turn away from partner, once around in place (**one, and, two**), pause (**and**).

(**Meas. 5-8.**) Repeat all.

Fig. 1.

(**Meas. 2.**) Sway the weight on to the foot nearest partner, at the same time clapping the hands twice as before (**one, and**). With the weight on the foot nearest partner, turn away from partner, pointing the foot farthest from the partner and making a deep curtsey to the dancer on the other side (**two, and**).

(**Meas. 3.**) With the hands still lifting the skirts, all face toward the centre of the circle and stamp with the foot farthest away from partner (**one, and**); then stamp the other foot (**two, and**).

B.

(**Meas. 1-4.**) All join hands around the circle, facing toward the left, and starting with the left foot dance lightly around the circle, making four running steps to each measure. [Fig. 2.]

(**Meas. 5-8.**) Without pausing, all face the other way and dance around the circle to the right.

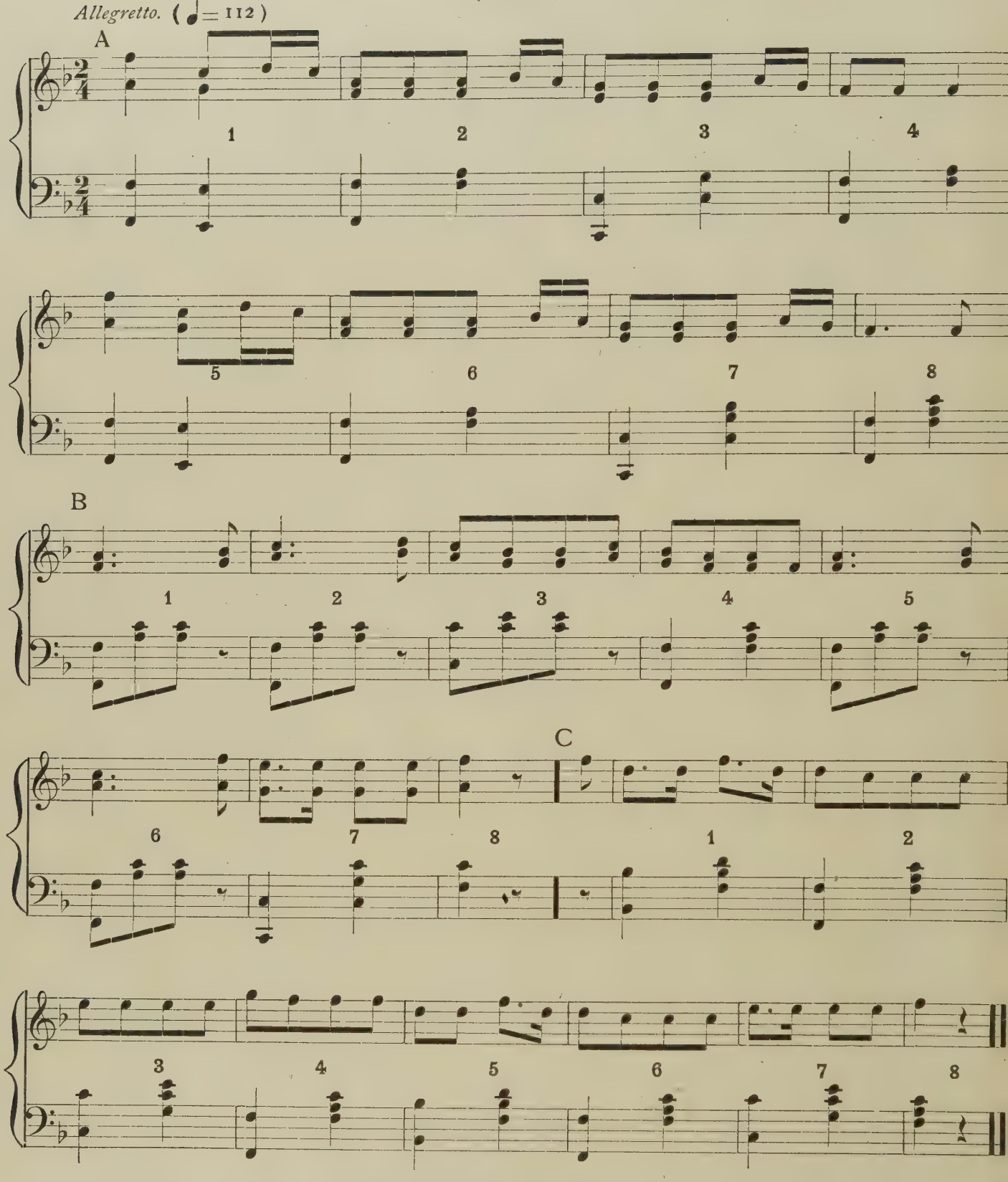
It should be remembered that the movements in **A** represent a happy greeting to all the dancers, and the curtsies should be made to express that meaning.

B represents the pleasure of all being together, and should be rollicking and full of fun.

Fig. 2.

THE ACE OF DIAMONDS.

(Danish.)



THE ACE OF DIAMONDS.

(Danish.)

The music of this dance consists of three strains of eight measures each.

In fitting the steps to the music, each measure should be counted thus: **"One, and, two, and."**

The dancers form a double circle.

A.

Partners face each other, Number One of each couple facing the centre of the circle, Number Two facing outward.

(**Meas. 1-4.**) All clap their own hands together once smartly (**one**).

Immediately hook right elbows and, starting with the left foot, swing partner around, making *two* slow running steps to each measure. [Fig. 1.]

Fig. 1.

(**Meas. 5-8.**) Without pausing, clap hands again (**one**), hook left elbows and swing partner around the other way.

Finish in original position, facing each other with arms folded (or hands on hips).

B.

(**Meas. 1.**) Number One steps forward on the right foot (**one, and**).

Hop on the right foot (**two, and**).

(**Meas. 2.**) Number One steps forward on left foot (**one, and**). [Fig. 2.]

Hop on left foot (**two, and**).

(**Meas. 3-4.**) Number One continues the same step, moving forward toward the centre of the circle.

Number Two at the same time executes the same step, but moving backward toward centre of circle, keeping close to and face to face with Number One.

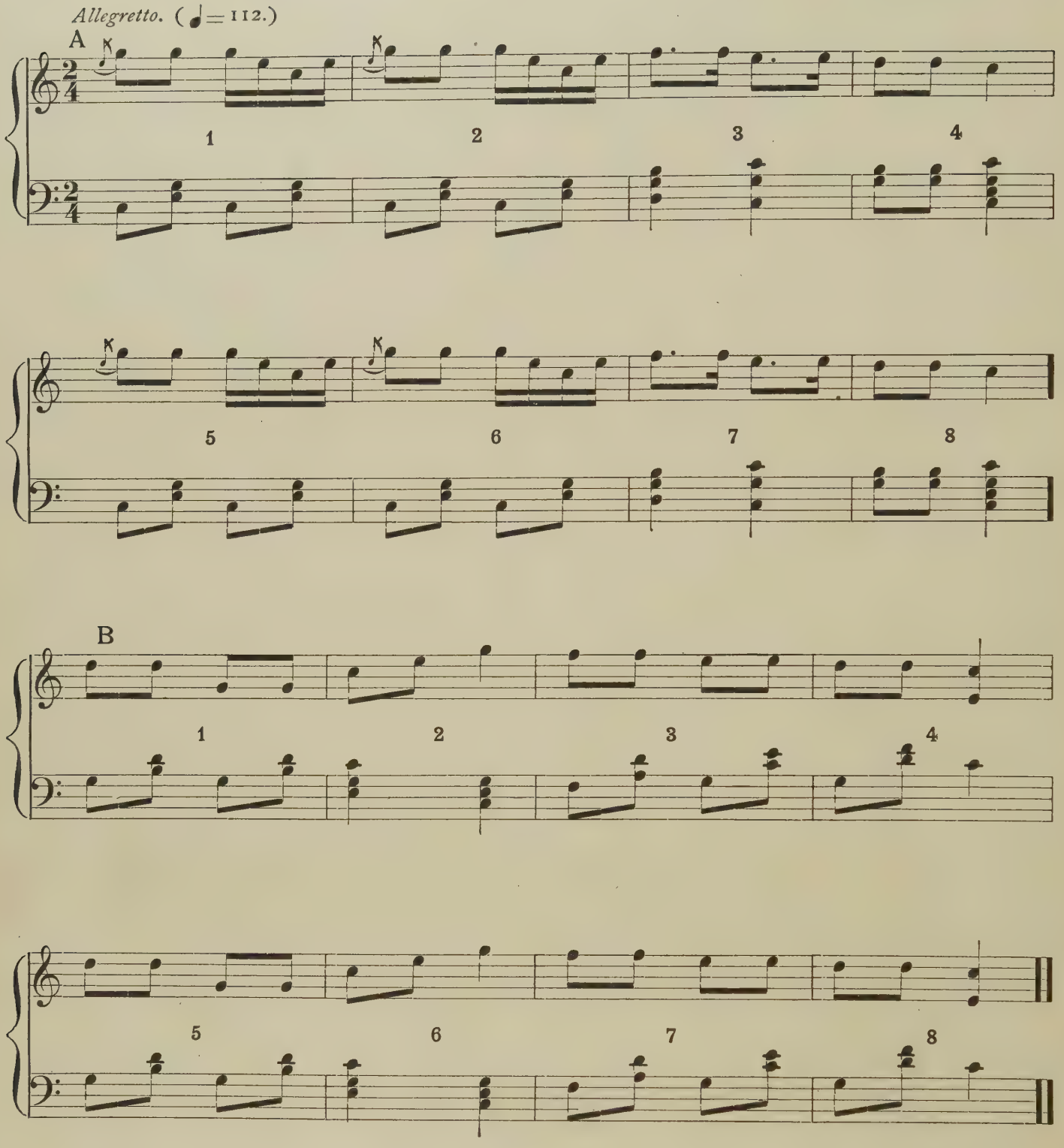
(**Meas. 5-8.**) Repeat the same steps, but Number One going backward and Number Two going forward, both moving out from the centre of the circle. (Instead of the "step hop" described, **B** may be danced with a waltz balance step.)

(**Meas. 1-8.**) Partners turn so as to stand side by side, both facing in the same direction, with inside hands joined and outside hands on hips, and polka around the circle as described in **B** of the Shoemakers' Dance (or partners may take the ordinary position for round dancing and polka around the room)

Fig. 2.

SHOEMAKERS' DANCE.

(Danish.)



SHOEMAKERS' DANCE.

(Danish.)

The music consists of two parts of eight measures each.

In fitting the steps to the music, each measure should be counted thus: "**One, and, two, and.**"

The dancers form a double circle, partners standing side by side facing in the same direction.

A.

Partners face each other, Number One facing the centre of the circle, Number Two facing outward.

(**Meas. 1.**) With fists tightly clenched in front of the chest, revolve them around each other as quickly as possible, moving them inward, upward, and outward. [Fig. 1.] (This represents the winding of the thread.)

(**Meas. 2.**) Without pausing, reverse, winding as quickly as possible in the opposite direction.

Fig. 1.

(**Meas. 3.**) Jerk the elbows back quickly and vigorously twice (**one, and**) (**two, and**). (This represents pulling the thread.)

(**Meas. 4.**) With fists tightly clenched strike the left one smartly with the right one three times (**one, and, two**), pause (**and**). (This represents driving the pegs.)

(**Meas. 5-8.**) Repeat the same.

B.

Partners turn; both face in the same direction, with right side toward the centre of the circle, and with inside hands joined and outside hands on hips, all polka around the circle. The polka is executed as follows:

(**Meas. 1.**) Both step forward with outside foot, [Fig. 2], at the same time turning slightly toward partner and swinging the inside joined hands backward (**one**).

Close the inside foot to the outside foot (**and**).

Step forward with the outside foot (**two**).

Hop on the outside foot (**and**).

(**Meas. 2.**) Repeat, beginning with the inside foot, at the same time turning slightly away from partner and swinging joined hands forward.

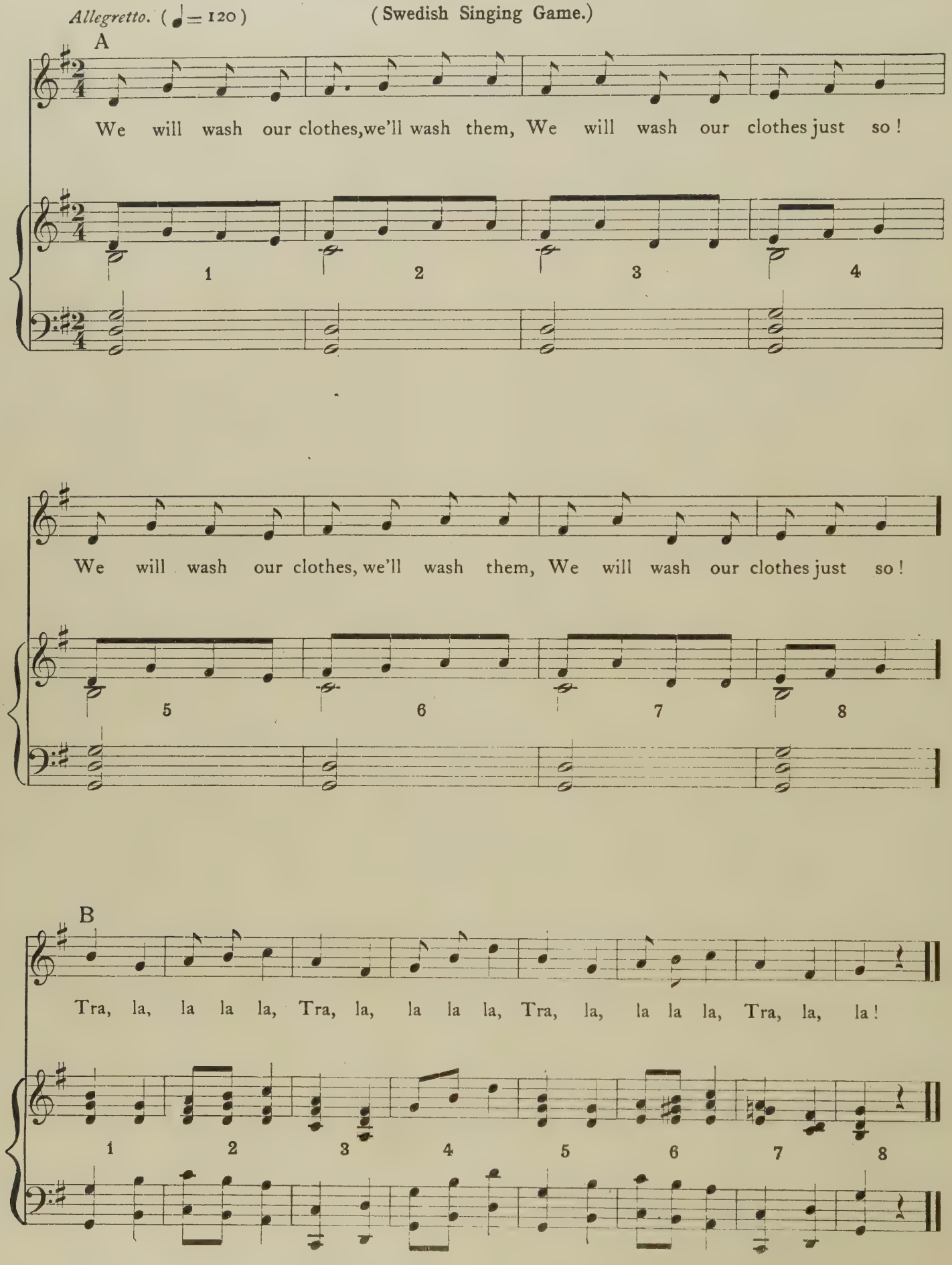
Fig. 2.

(**Meas. 3-8.**) Continue the same (or partners take the ordinary position for round dancing, and polka around the room during **B**).

The Polka should be danced lightly on the toes with much spring and life.

WASHING THE CLOTHES.

(Swedish Singing Game.)


Allegretto. (♩ = 120)
A
We will wash our clothes, we'll wash them, We will wash our clothes just so!
1 2 3 4
We will wash our clothes, we'll wash them, We will wash our clothes just so!
5 6 7 8
B
Tra, la, la la la, Tra, la, la la la, Tra, la, la la la, Tra, la, la!
1 2 3 4 5 6 7 8

WASHING THE CLOTHES.

(Swedish Singing Game.)

The music consists of two parts of eight measures each.

In fitting the movements to the music, each measure should be counted thus: "One, two."

The dancers stand in two parallel lines facing each other, Number Ones in the left line, Number Twos in the right line.

1. WASHING THE CLOTHES.

A.

(**Meas. 1-8.**) The dancers all bend forward and rub the fist of one hand on the palm of the other, as if washing clothes. [Fig. 1.]

Fig. 1.

B.

(**Meas. 1.**) With hands on the hips, touch the left foot across in front of the right foot (**one**). [Fig. 2.]

Replace the left foot so that the heels are together (**two**).

(**Meas. 2.**) Touch the right foot across in front of the left foot (**one**).

Heels together (**two**).

(**Meas. 3-6.**) Continue the same.

(**Meas. 7-8.**) With three stamps (**right, left, right**) turn once around to the right in place, and at the same time clap the hands together three times (**one, two—meas. 7**), (**one**) and pause in original position (**two—meas. 8**).

In every figure of the dance the step done to **B** is the same.

Fig. 2.

2. CLAPPING THE CLOTHES.

A.

(**Meas. 1.**) Number Two of each couple extends hands forward toward partner with palms turned up. [Fig. 3.] Number One at the same time, with palms down, claps No. Two's hands (**one**); all clap own hands together (**two**).

Fig. 3

(**Meas. 2.**) Number One extends hands forward with palms up, and Number Two with palms down claps Number One's hands (**one**); all clap own hands together (**two**).

(**Meas. 3-8.**) Continue to the end of the eighth measure.

B.

(**Meas. 1-8.**) Execute the second part as described in B of the first figure.

3. RINSING THE CLOTHES.

A.

(**Meas. 1.**) With both hands joined [Fig. 4], partners swing both arms to the side farthest from the front of the line (**one**), then swing arms down to the starting position (**two**).

Fig. 4.

(**Meas. 2.**) Swing the arms to the other side, toward the front end of the line (**one**), then bring them back to the starting position (**two**).

(**Meas. 3-8.**) Continue to the end of the eighth measure.

B.

(**Meas. 1-8.**) As described in B of the first figure.

4. WRINGING THE CLOTHES.

A.

(**Meas. 1.**) Partners join both hands and swing the arms farthest from the front of the line up over their heads [Fig. 5], and at the same time both twist the body to the side away from the front of the line (**one**), and bring hands back to starting position (**two**).

(**Meas. 2.**) Repeat same, swinging other arms overhead and twisting toward the front of the line (**one**), and return to starting position (**two**).

(**Meas. 3-8.**) Continue to the end of the eighth measure.

Fig. 5.

B.

(**Meas. 1-8.**) As described in B of the first figure.

5. HANGING THE CLOTHES.

A.

(**Meas. 1.**) All reach upward as if hanging up clothes on the line (**one, two**).

(**Meas. 2.**) Bring the arms sideward and down (**one, two**).

(**Meas. 3-8.**) Continue to the end of measure 8.

B.

(**Meas. 1-8.**) As described in B of the first figure.

6. STRETCHING THE CLOTHES.

A.

(**Meas. 1.**) Partners join both hands, and in the first couple Number One runs three steps backward [Fig. 6], pulling with him Number Two, who at the same time runs three steps forward (**one,** *and*, **two**), then stands still (*and*).

(**Meas. 2.**) Repeat the same, but with Number Two running three steps backward to place, pulling Number One.

(**Meas. 3-8.**) Continue to the end of measure 8.

The second couple execute the same step, but move in the opposite direction, Number Two pulling backward in the first measure. The odd-numbered couples all execute step as described for the first couple; the even-numbered execute the step as described for the second couple.

B.

(**Meas. 1-8.**) As described in B of the first figure.

7. MANGLING THE CLOTHES.

A.

(**Meas. 1.**) Partners join both hands; Number

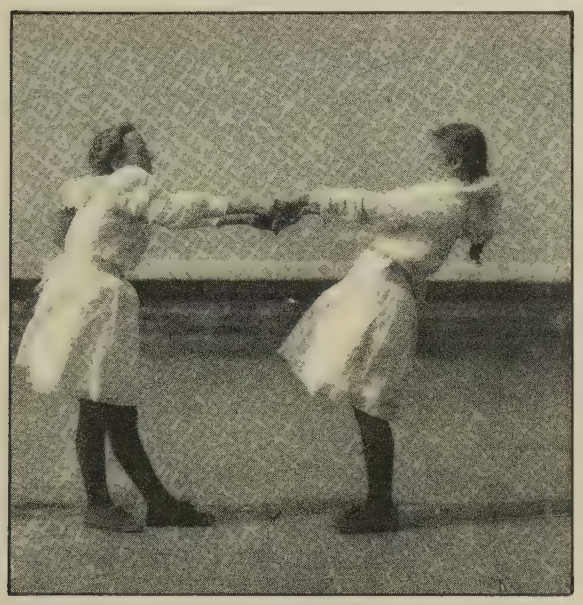


Fig. 6.

One bows forward, keeping the knees straight, and remains in that position. At the same time Number Two, with head erect, bends the knees and holds that position (**one, two**).

(**Meas. 2.**) Number One, with head erect, bends the knees and remains in that position. At the same time Number Two, with straightened knees, bows forward and remains in that position (**one, two**).

(**Meas. 3-8.**) Continue to end of eighth measure.

B.

(**Meas. 1-8.**) As described in B, first figure.

8. CONCLUSION.

A.

(**Meas. 1-8.**) All the dancers join hands, forming a single circle, and with running steps dance around circle to left, two steps to each measure. [Fig. 7.]

B.

(**Meas. 1-8.**) Repeat in the opposite direction, and finish with three stamps.

This series represents the process of washing and drying the clothes, with a dance at the end to express pleasure at the completion of the work. During each figure the movements are made vigorously to the accompaniment of the appropriate verse, the word fitting the action.

1 (A).

We will wash our clothes, we'll wash them,
We will wash our clothes just so! (Repeat.)

1 (B).

Tra, la, la la la,
Tra, la, la la la,
Tra, la, la la la,
Tra, la, la!

2 (A).

We will clap our clothes, we'll clap them,
We will clap our clothes just so! *etc.*

2 (B).

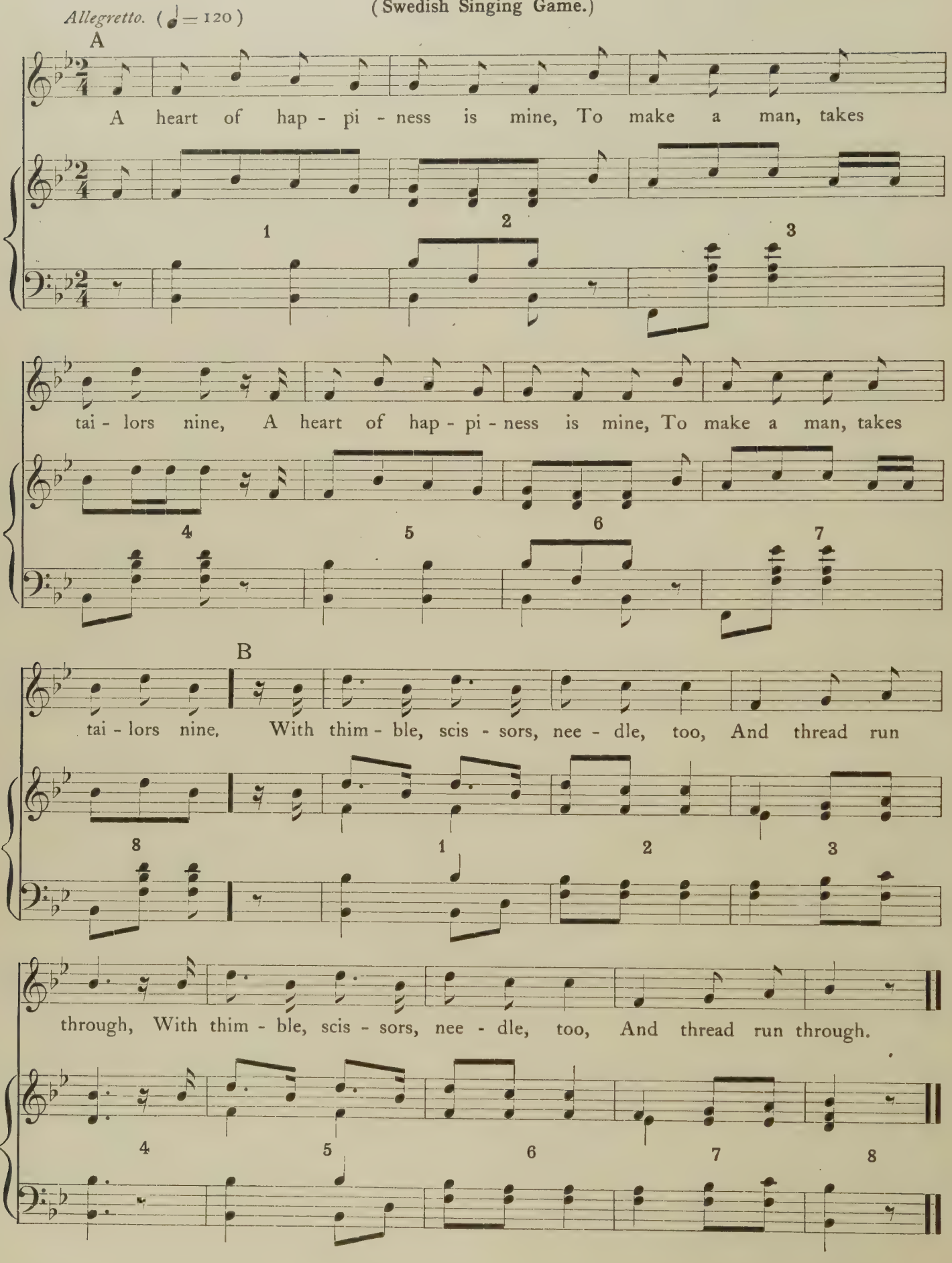
Tra, la, la la la, *etc.*

Fig. 7.

3. We will rinse our clothes, we'll rinse them.
4. We will wring our clothes, we'll wring them.
5. We will hang our clothes, we'll hang them.
6. We will stretch our clothes, we'll stretch them.
7. We will mangle our clothes, we'll mangle them.

TAILORS' DANCE.

(Swedish Singing Game.)


Allegretto. (♩ = 120)
A
A heart of hap - pi - ness is mine, To make a man, takes
tai - lors nine, A heart of hap - pi - ness is mine, To make a man, takes
B
tai - lors nine, With thim - ble, scis - sors, nee - dle, too, And thread run
through, With thim - ble, scis - sors, nee - dle, too, And thread run through.

TAILORS' DANCE.

(Swedish Singing Game.)

The music consists of two parts of eight measures each.

In fitting the steps to the music, each measure should be counted thus: "**One, and, two, and.**"

The dancers stand in couples, but in a single circle with all hands joined.

A.

(**Meas. 1-8.**) Beginning with the left foot, all polka forward around the circle from right to left, making one polka step to each measure.

B.

(**Meas. 1.**) Partners face each other. With left hand on hip, the right arm raised to the side with elbow shoulder-high and forearm bent at right angles so that the hand is pointing upward with all fingers closed except the index and middle fingers, each dancer touches the left heel to the side with the toes raised from the ground (**one, and**), then replaces left foot so that the heels are together (**two, and**). At the same time, separate and bring together the two extended fingers of the raised hand as if they were a pair of scissors. Do this twice.

(**Meas. 2.**) Repeat.

Fig. 1.

(**Meas. 3-4.**) Partners join both hands, and extend them sideways horizontally [Fig. 1], and with four walking steps turn partner in place.

(**Meas. 5-6.**) Same as in measures 1 and 2, except that all touch the **right** heel sideways and make the scissors movements with two fingers of the **left** hand. [Fig. 2.]

Fig. 2.

(**Meas. 7-8.**) Turn partner as before.

At the end of the eighth measure all immediately join hands again in a single circle, and repeat the dance, this time moving around the circle from left to right during **A.**

As they dance, the children sing these words:

A.

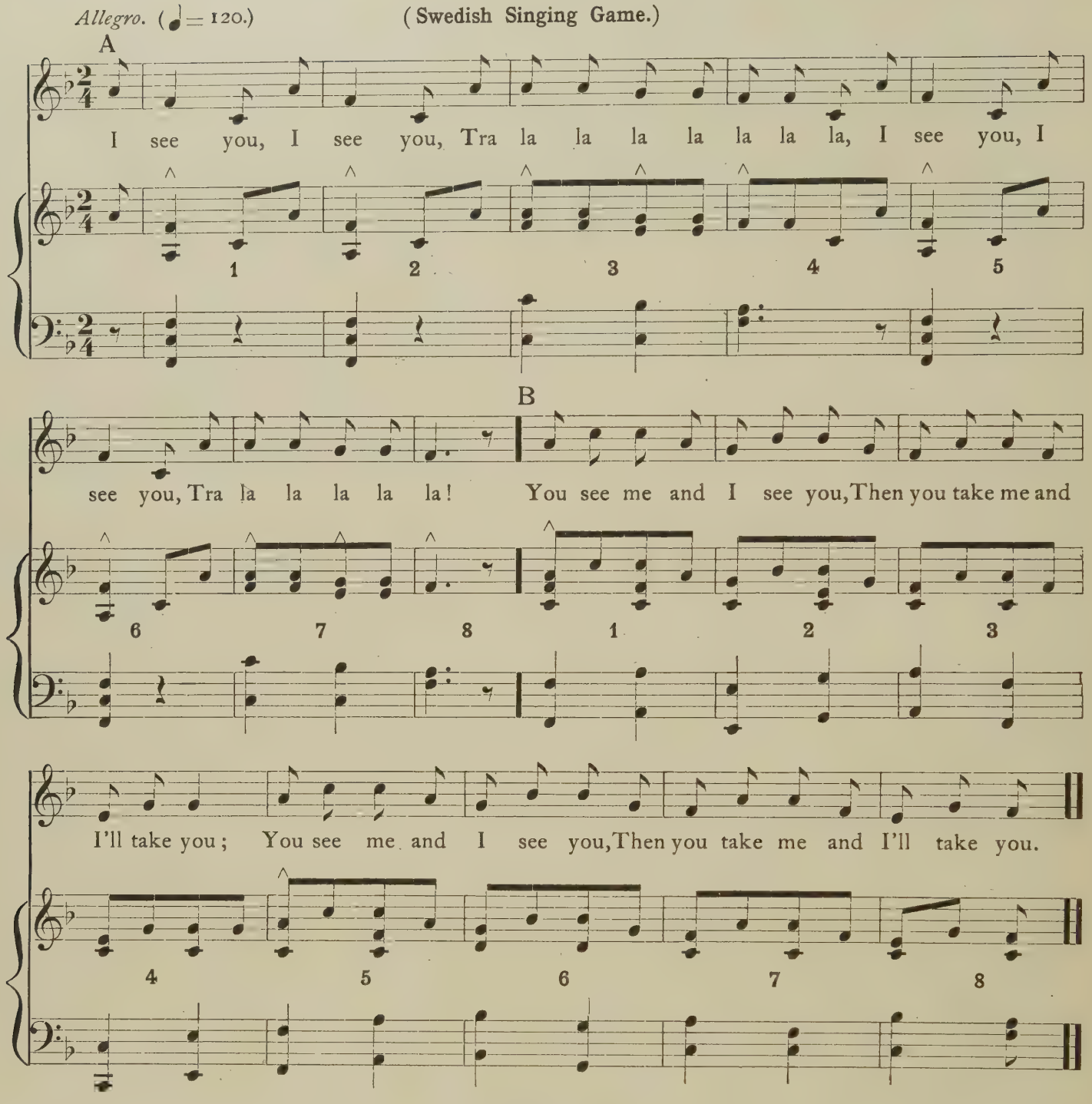
A heart of happiness is mine,
To make a man, takes tailors nine,
A heart of happiness is mine,
To make a man, takes tailors nine,

B.

With thimble, scissors, needle too,
And thread run through,
With thimble, scissors, needle too,
And thread run through.

I SEE YOU.

(Swedish Singing Game.)


Allegro. (♩ = 120.)
A
I see you, I see you, Tra la la la la la la, I see you, I
1 2 3 4 5
B
see you, Tra la la la la la! You see me and I see you, Then you take me and
6 7 8 1 2 3
I'll take you; You see me and I see you, Then you take me and I'll take you.
4 5 6 7 8

I SEE YOU.

(Swedish Singing Game.)

The music consists of two parts of eight measures each.

In fitting the movements to the music of **A**, each measure should be counted thus: **"One, two."**

In fitting the steps to the music of **B**, each measure should be counted thus: **"One, and, two, and."**

The dancers form in two double lines, which face toward each other and are about six feet apart.

In each of these double lines, Number One stands in front of Number Two, with hands on hips; Number Two places hands on partner's shoulders.

A.

(**Meas. 1.**) Number Two leans head to the left, and looks over partner's shoulder across at Number Two of the opposite couple (**one**), pause in this position (**two**).

(**Meas. 2.**) With a quick movement lean head to right and look across at Number Two of opposite couple (**one**), pause in this position (**two**). [Fig. 1.]

Fig. 1.

(**Meas. 3.**) With quick staccato movements look to the left (**one**), to the right (**two**).

(**Meas. 4.**) To the left (**one**), pause in this position (**two**).

(**Meas. 5-8.**) Repeat, looking first to the **right.**

B.

(**Meas. 1-4.**) On the first note of the first measure, all clap own hands together sharply and, at the same time, Number Two springs forward to the left of partner and grasps the hands of Number Two from the opposite side, swinging vigorously around to the left with a sliding step [Fig. 2], making two slides with the left foot to each measure.

(**Meas. 5-8.**) On the first note of the fifth measure, all clap hands together again sharply, immediately grasp the hands of own partners, and swing around to the left as before.

At the end of **B**, all resume the original formation, but with positions changed so that Number One is standing behind Number Two.

The whole dance is then repeated with Number Ones looking across at each other.

These are the words which accompany the dance:

A.

I see you, I see you,
Tra la la la la la la la,
I see you, I see you,
Tra la la la la la!

B.

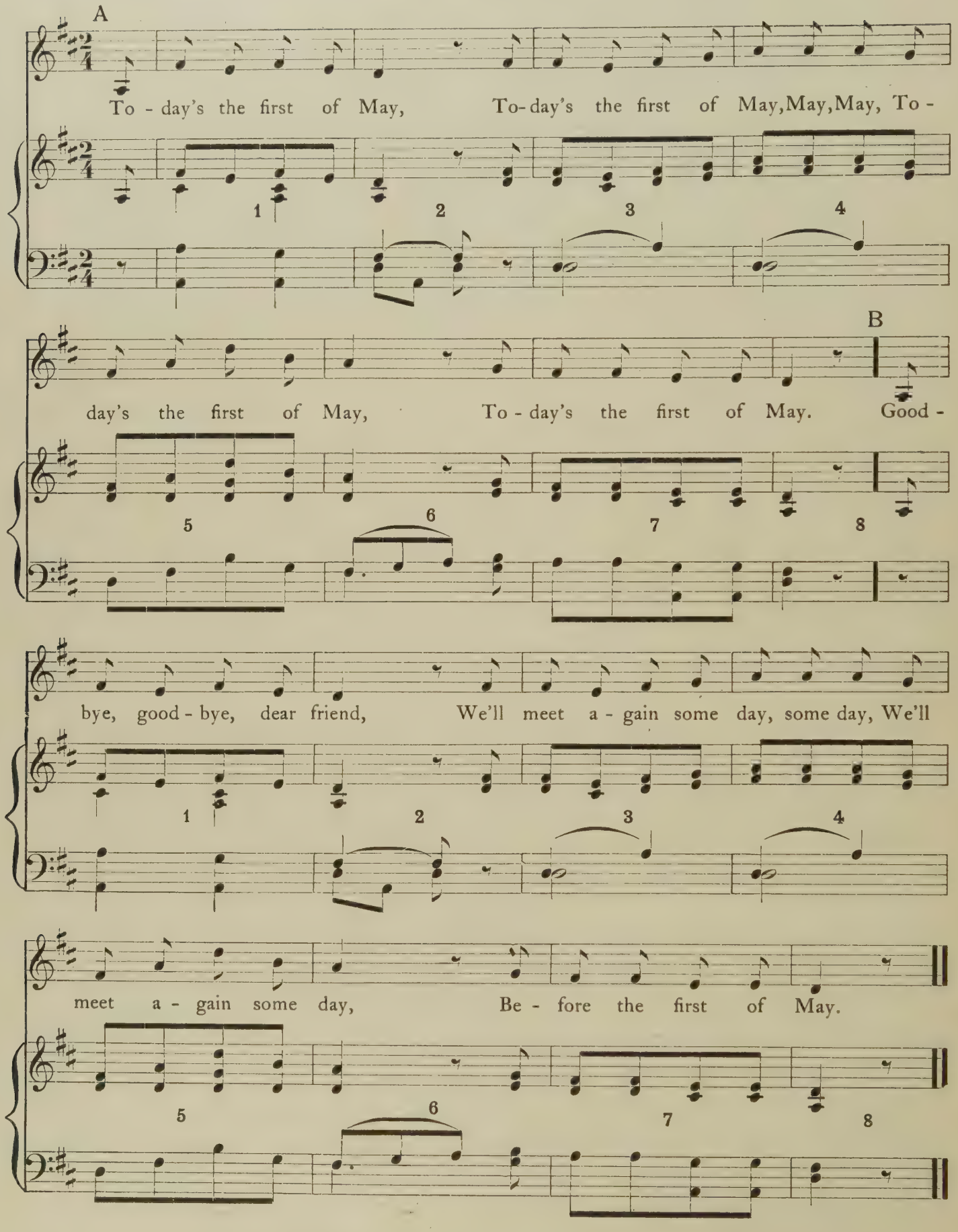
You see me and I see you,
Then you take me and I'll take you,
You see me and I see you,
Then you take me and I'll take you.

Fig. 2.

In the first part of the dance, the movement of the head should be quick and bird-like.

In the second part the dancers should grasp hands firmly and lean away from each other, making the swing very vigorous.

THE FIRST OF MAY.

Allegro. (♩ = 120.) (Swedish Singing Game.)

A
To - day's the first of May, To-day's the first of May,May,May, To -
1 2 3 4
B
day's the first of May, To - day's the first of May. Good -
5 6 7 8
bye, good - bye, dear friend, We'll meet a - gain some day, some day, We'll
1 2 3 4
meet a - gain some day, Be - fore the first of May.
5 6 7 8

THE FIRST OF MAY.

(Swedish Singing Game.)

The music consists of eight measures, which are played twice; the first time for **A**, the second time for **B**.

The dancers form a double circle, partners standing side by side with inside hands joined, outside hands on hips, all facing ready to move around the circle, Number One outside on the left, Number Two inside on the right.

Fig. 1.

In fitting the steps to the music, each measure should be counted thus: **"One, and, two, and."**

A.

(**Meas. 1-8.**) Beginning with the inside foot and swinging the arms forward, all polka forward around the circle as described in the "Ace of Diamonds," and the "Shoemakers' Dance." [Fig. 1.]

B.

(**Meas. 1-2.**) Partners, facing each other, shake each other's right hand three times (**one, and, two, and**) (first measure), (**one, and**), pause (**two, and**) (second measure). [Fig. 2.]

(**Meas. 3-8.**) Numbers One and Two both make a quarter-turn to their own right and march or skip around the circle, with a clap of the hands and a stamp on the first note of the third measure, the outside circle moving in the same direction as during **A**, the inside circle moving in the opposite direction, until Number One passes his partner and meets the dancer who is next behind her.

At the end of **B**, all face in same direction as at beginning of dance, and join inside hands with new partners.

Fig. 2.

The dance is repeated any number of times desired, each time with a new partner.

To-day's the first of May,
To-day's the first of May, May, May,
To-day's the first of May,
To-day's the first of May!

Good-bye, good-bye, dear friend,
We'll meet again some day, some day,
We'll meet again some day,
Before the first of May.

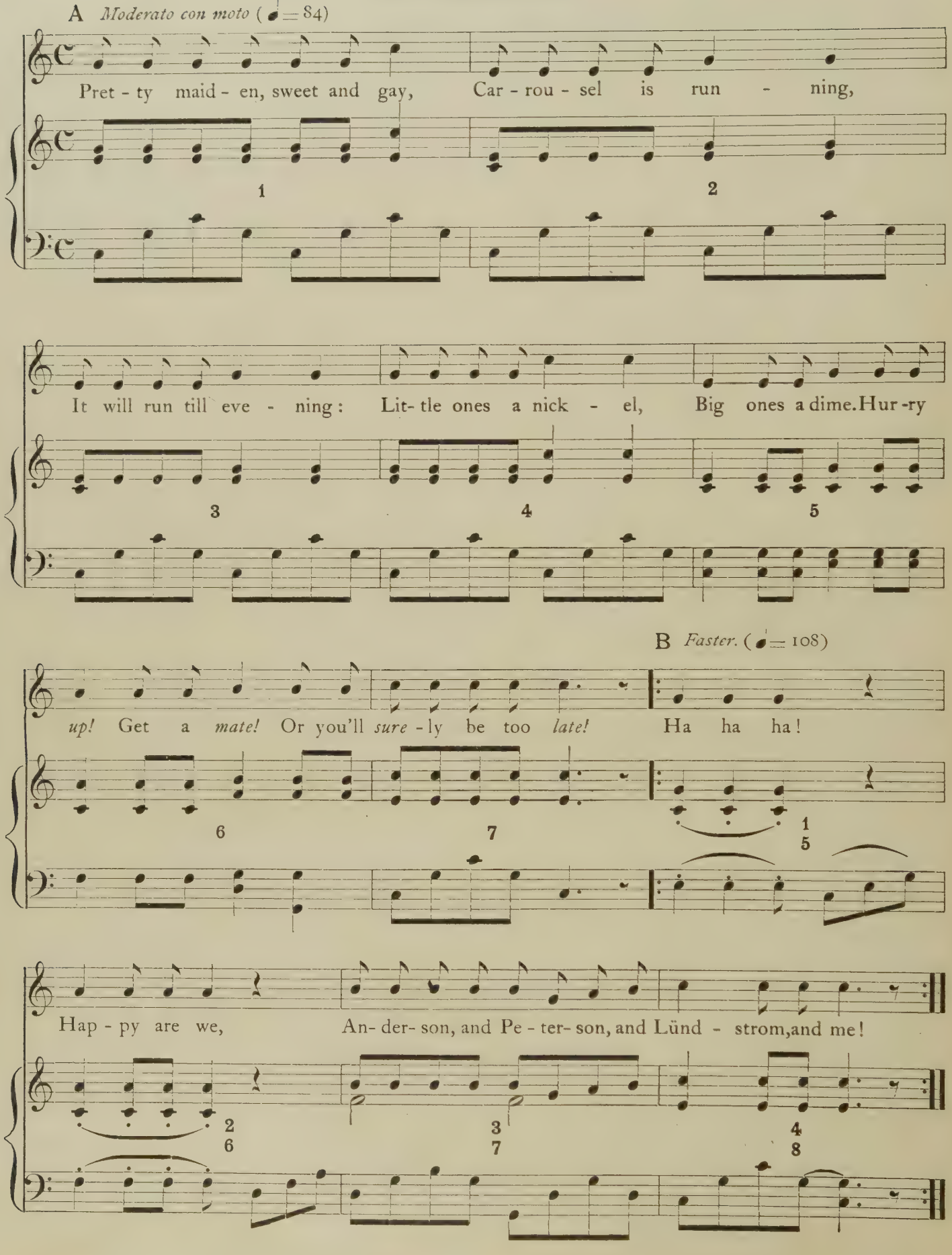
During the first part of the dance, the polka is taken very lightly and joyously, with the arms swinging back and forth.

During the second part, the three hand-shakings are made on the words "Good-**bye,** good-**bye,** dear **friend,**" and the stamp is made on the first **"meet."**

This dance may be used for a great variety of special occasions, the names of which may be substituted for " The First of May."

CARROUSEL. (MERRY-GO-ROUND.)

(Swedish Singing Game.)


A Moderato con moto (♩ = 84)
Pret - ty maid - en, sweet and gay, Car - rou - sel is run - ning,
It will run till eve - ning: Lit- tle ones a nick - el, Big ones a dime. Hur -ry
B Faster. (♩ = 108)
up! Get a mate! Or you'll sure - ly be too late! Ha ha ha!
Hap - py are we, An- der- son, and Pe - ter- son, and Lünd - strom, and me!

CARROUSEL.

(Swedish Singing Game.)

This dance represents the "Merry-go-round," or "Flying Horses." The dancers form a double circle, standing in couples, both facing toward centre of circle. The front ones of all couples join hands in a circle; the back ones place their hands on their partners' shoulders.

The music consists of two parts. The first part contains seven measures; the second part, eight.

In fitting the steps to the music, each measure should be counted thus: "**One, two, three, four.**"

A.

During **A** dancers move toward the left with a slow sliding step, as follows:

(**Meas. 1.**) Make a long slide to the left with the left foot (**one**), close the right foot to the left (**two**). Repeat (**three, four**).

(**Meas. 2-7.**) Continue through the seven measures of **A**, but, during the sixth and seventh measures, make stamps instead of slides.

Fig. 1.

During the sixth and seventh measures, the time is accelerated slightly.

B.

(**Meas. 1-4.**) Still moving to the left, with the time slightly accelerated, as in the two preceding measures, execute the same step as described in the first measure of **A**, but in **double time,** that is, making four slides to each measure instead of two. [Fig. 1.]

(**Meas. 5-8.**) Repeat, sliding to the right (repetition of **B**).

At the end of **B**, partners immediately change places, those who were behind now standing in front with hands joined, the others behind with hands on partners' shoulders.

The whole dance is then repeated.

The words are sung by the dancers as they dance. The four stamps in the sixth and seventh measures of **A** are made on the words, "up, mate, surely, late."

In the chorus, "Ha ha ha!" should be shouted heartily with heads thrown back.

A.

Pretty maiden, sweet and gay,
Carrousel is running,
It will run till evening:
Little ones a nickel, big ones a dime.
Hurry **up**! get a **mate**!
Or you'll **surely** be too **late**!

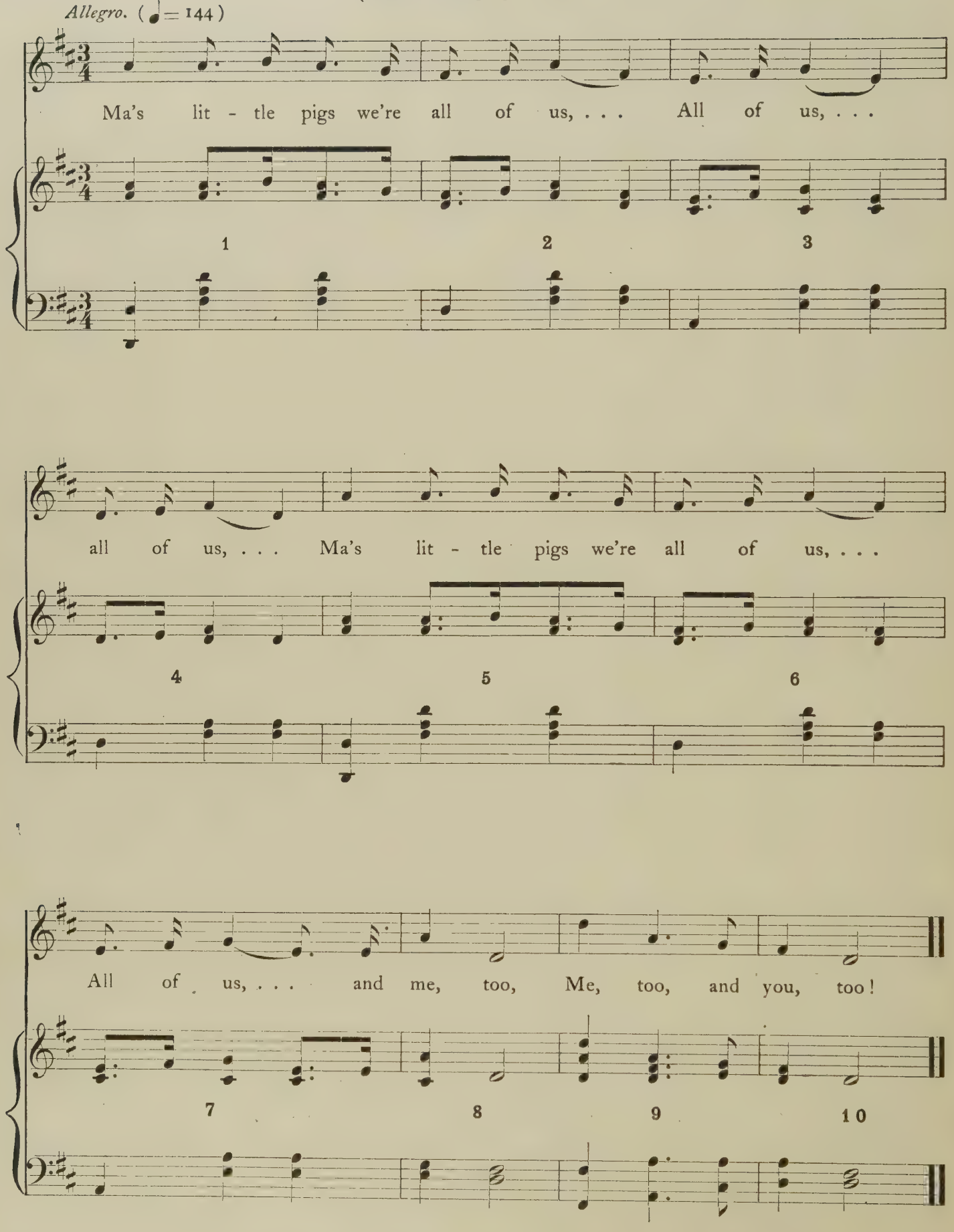
B.

Ha ha ha! Happy are we,
Anderson, and Peterson, and Lündstrom, and me!
Ha ha ha! Happy are we,
Anderson, and Peterson, and Lündstrom, and me!

During the first part of "Carrousel" the merry-go-round is supposed to be just starting, and moves slowly; in the second part it is in full swing, and the fun is at its height.

MA'S LITTLE PIGS.

(Swedish Singing Game.)


Allegro. (♩ = 144)
Ma's lit - tle pigs we're all of us, . . . All of us, . . .
1 2 3
all of us, . . . Ma's lit - tle pigs we're all of us, . . .
4 5 6
All of us, . . . and me, too, Me, too, and you, too!
7 8 9 10

MA'S LITTLE PIGS.

(Swedish Singing Game.)

The music consists of one strain of ten measures. The dancers form a single circle with hands joined, partners standing side by side, Number One on the left, Number Two on the right, and all facing inward toward the leader, who stands in centre of circle and starts the singing. The dancers are also counted off in fours around the circle, from left to right.

In fitting the movements to the music, each measure should be counted thus: **One, two, three.**

1.

(**Meas. 1-7.**) Beginning with the left foot, all run around the circle to the left, making three steps to each measure and stamping on the first count of each measure.

(**Meas. 8.**) Number One places hands on hips and faces partner, and Number Two, with feet together and knees straight, bows with left hand on hip and right hand on chest. This is done as they sing " Me, too."

(**Meas. 9.**) Number Two places hands on hips, and Number One bows to partner, with left hand on hip and right hand on chest; this is done as they sing " Me, too."

(**Meas. 10.**) All quickly face the leader in the centre, with hands joined in a single circle, and all bow to the leader. This is done as they sing " You, too."

2.

(**Meas. 1-10.**) Repeat 1; except that during the first to seventh measures all run around the circle to the right instead of to the left.

3.

(**Meas. 1-7.**) All the fours, with the exception of the first four, join hands, each group forming a small circle. The dancers in these small circles run around to the left, and at the same time the first four, with hands joined in a string, run to the left all the way around the large circle, winding in and out among the small circles. The first eight measures of the music are repeated without bowing until the first four dancers are back in place.

(**Meas. 8-10.**) Then all quickly form a single circle again, and bow to each other and to the leader, as before. Repeat until each group of four in turn has wound in and out around the circle in the same way.

4.

(**Meas. 1-7.**) Partners face each other with both hands joined and, with running steps, swing each other around in place.

(**Meas. 8-9.**) Form a single circle, and bow to each other as before.

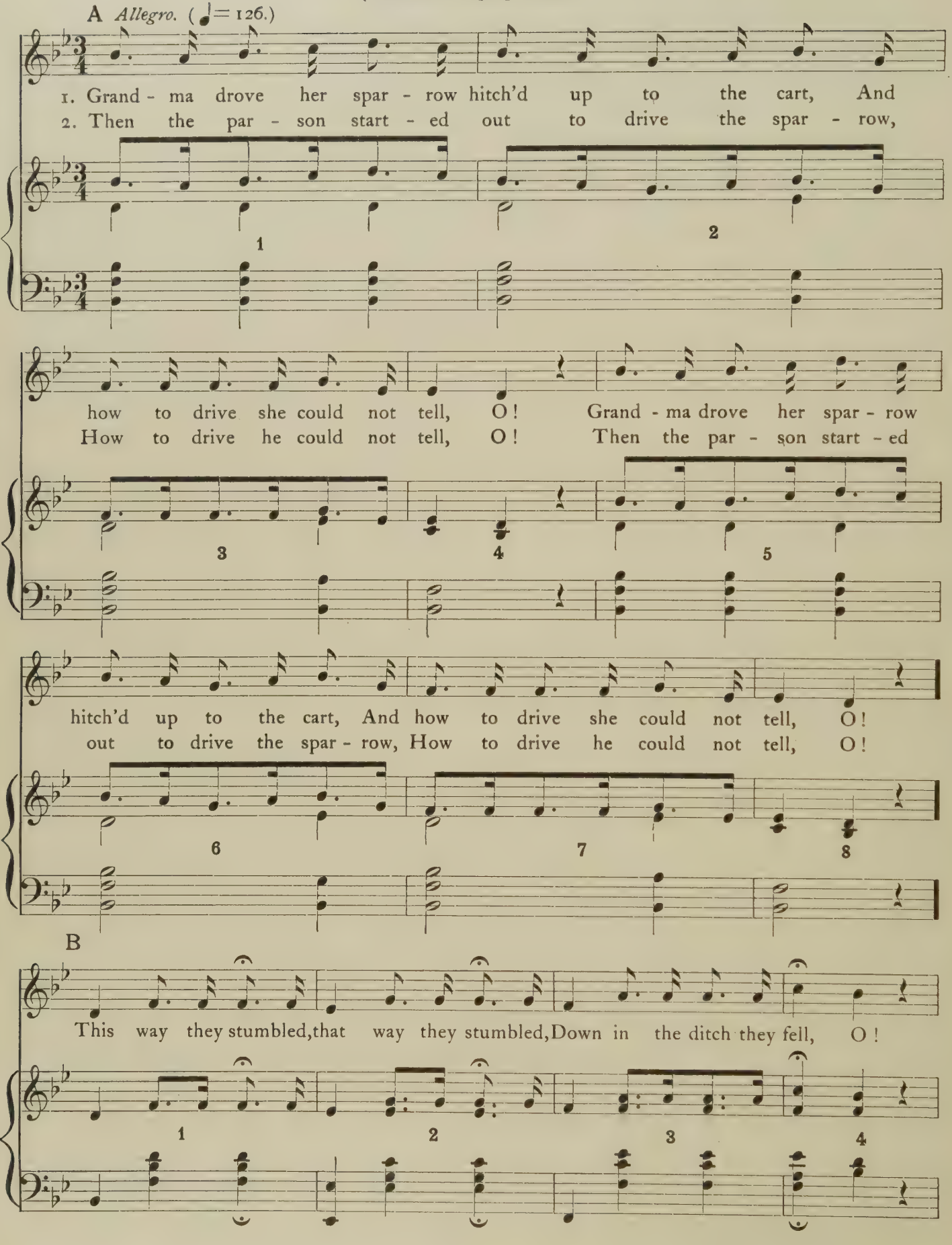
(**Meas. 10.**) Bow to the leader, as before.

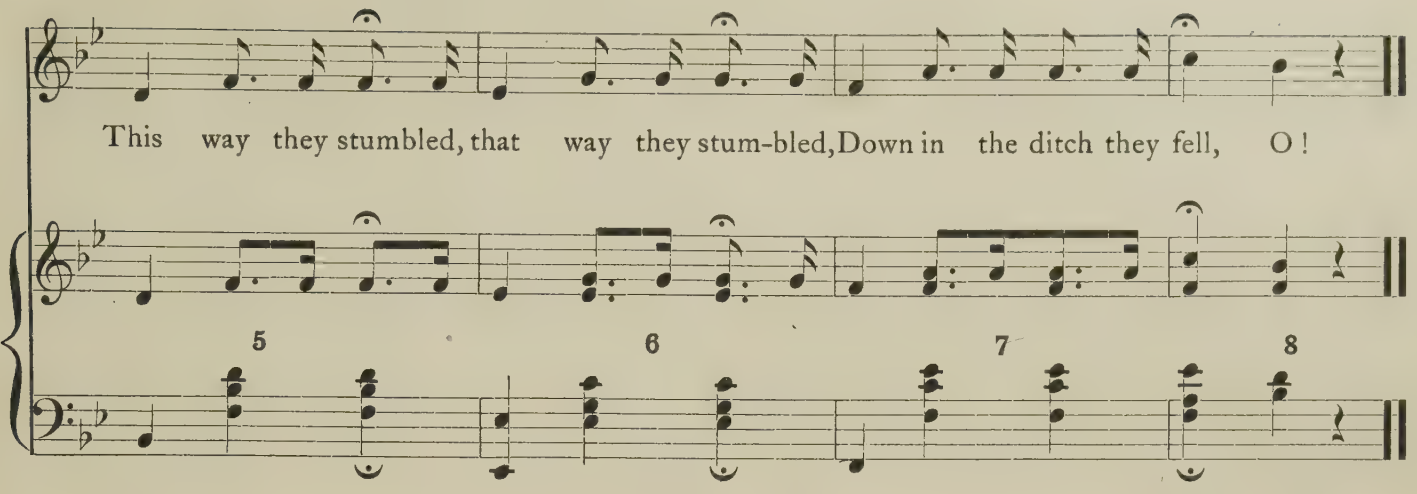
The words which are sung at the same time are as follows:

Ma's little pigs we're all of us,
All of us, all of us,
Ma's little pigs we're all of us,
All of us, and me, too,
Me, too, and you, too!

GRANDMA'S OLD SPARROW.

(Swedish Singing Game.)


A Allegro. (♩= 126.)
1. Grand - ma drove her spar - row hitch'd up to the cart, And
2. Then the par - son start - ed out to drive the spar - row,
how to drive she could not tell, O! Grand - ma drove her spar - row
How to drive he could not tell, O! Then the par - son start - ed
hitch'd up to the cart, And how to drive she could not tell, O!
out to drive the spar - row, How to drive he could not tell, O!
B
This way they stumbled, that way they stumbled, Down in the ditch they fell, O!



GRANDMA'S OLD SPARROW.

(Swedish Singing Game.)

The music consists of two parts of eight measures each. In fitting the movements, each measure should be counted thus: "**One, two, three.**"

The dancers all form in a single circle, with hands joined.

A.

(**Meas. 1-7.**) All run around the circle to the left, beginning with the left foot, making three steps to each measure and stamping on the first count of each measure.

(**Meas. 8.**) All stamp with the right foot, and at the same time face toward centre of circle (**one**), stamp with left foot (**two**), pause (**three**).

B.

(**Meas. 1.**) With hands still joined, and facing the centre of the circle, all make a vigorous lunge diagonally forward to the left, with the left foot, and let the head and shoulders drop forward (**one, two**). Replace the left foot so that the heels are together, and return to erect position (**three**).

(**Meas. 2.**) All lunge to the right in the same manner.

(**Meas. 3.**) Bend the knees (**one, two**), jump straight up as high as possible from the ground (**three**).

(**Meas. 4.**) Land with feet together, head erect, knees bent, and sitting on heels (**one, two**), straighten the knees and return to standing position (**three**).

(**Meas. 5-8.**) Repeat the same.

Repeat the whole dance, running around the circle to the **right** during **A.**

The words of the dance are as follows:

A.

Grandma drove her sparrow hitched up to the cart,
And how to drive she could not tell, O !
Grandma drove her sparrow hitched up to the cart,
And how to drive she could not tell, O !

B.

This way they stumbled, that way they stumbled,
Down in the ditch they fell, O !
This way they stumbled, that way they stumbled,
Down in the ditch they fell, O !

A.

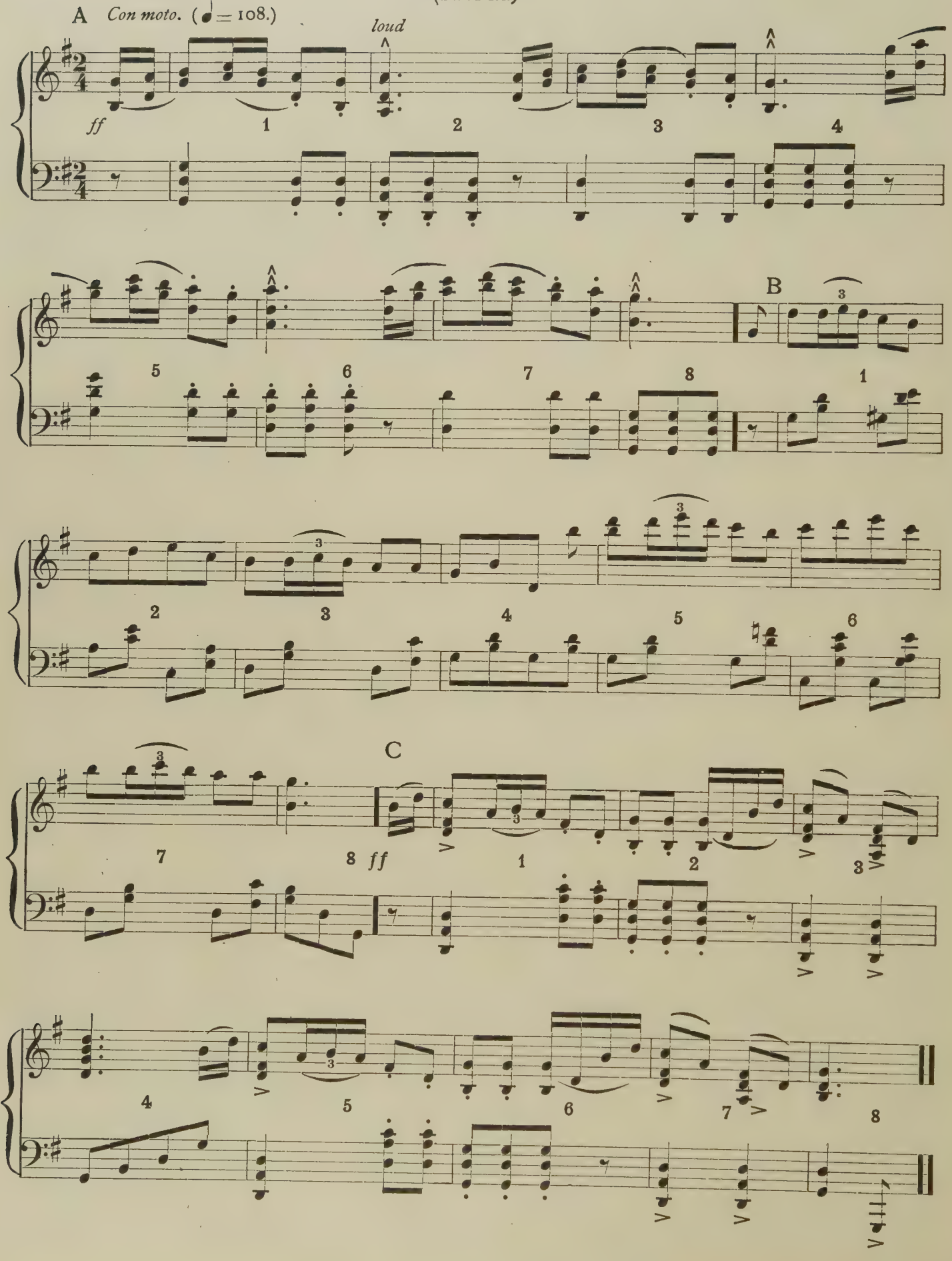
Then the parson started out to drive the sparrow,
How to drive he could not tell, O !
Then the parson started out to drive the sparrow,
How to drive he could not tell, O !

B.

This way they stumbled, that way they stumbled,
Down in the ditch they fell, O !
This way they stumbled, that way they stumbled,
Down in the ditch they fell, O !

OXDANSEN.

(Swedish.)



OXDANSEN.

(Swedish.)

This is danced in Sweden only by men, and represents a mock fight. All the movements should be made with this meaning.

There is a salutation before the fight, then treading on toes, jostling elbows, wrestling and boxing. The vigorous side-step at the end of each figure should be done with bravado.

The music consists of three strains of eight measures each.

In fitting the steps to the music, each measure should be counted "**One, two, three, four.**"

It should be remembered that in each step, slow movements are made during the first strain; during the second strain these same movements are repeated quickly; and the side-step done to the third strain is the same in each figure throughout the dance.

The dancers stand in two lines facing each other, about three feet apart, with their hands on their hips. All those in the left-hand line are numbered **One**, and their partners are numbered **Two.**

1. A.

(**Meas. 1.**) Dancers stand still.

(**Meas. 2.**) On the first count of the second measure Number One, with knees straight, makes a deep bow to Number Two and returns to standing position. At the same time, Number Two, with body erect, bends both knees and immediately returns to standing position. [Fig. 1.]

(**Meas. 3.**) Dancers stand still.

(**Meas. 4.**) On the first count of the fourth measure Number Two makes the bow and Number One bends the knees.

(**Meas. 5-8.**) Repeat the same.

B.

On the first count of the first measure, Number One makes a quick bow, Number Two makes a quick bend of the knees. On the third count of the same measure, Number One makes a quick bend of the knees, Number Two makes a quick bow.

(**Meas. 2-8.**) Continue the same.

C.

(**Meas. 1.**) Number One clenches fists close in front of chest [Fig. 2], with elbows raised shoulder-high, and on the first count turns the head to the right, throws the arms vigorously sideways [Fig. 3] and with the right leg extended and raised to the side leaps to the right (**one, two**), then steps to the side with right foot (**three**), and closes left foot to right (**four**).

(**Meas. 2.**) Step again to the right with the right foot (**one, two**), stamp the left foot to the right and at the same time bring the hands back to the chest with a quick jerk and turn the face toward partner (**three, four**).

Fig. 1. Fig. 4. Fig. 5.

(**Meas. 3-4.**) Repeat the same step with the other foot, and moving to the left.

(**Meas. 5-6.**) Repeat to the right.

(**Meas. 7-8.**) Repeat to the left.

(Number Two at the same time executes the same steps, starting with the left foot, so that the

dancers move in the same direction, keeping face to face.)

2. A.

(**Meas. 1.**) With hands on hips, dancers stand still.

Fig. 2.

(**Meas. 2.**) Both spring and place the right foot forward [Fig. 4] (**one**), hold this position (**two, three, four**).

(**Meas. 3.**) Dancers stand still in this position.

(**Meas. 4.**) Both spring and place the left foot forward (**one**), hold this position (**two, three, four**).

(**Meas. 5-8.**) Repeat the same.

B.

(**Meas. 1-8.**) Execute the same movements, making two movements to a measure.

C.

Same as C of first figure.

3. A.

(**Meas 1.**) With hands on hips, dancers stand still.

(**Meas. 2.**) Each dancer turns a quarter-turn to the left, so that the right elbows touch, and each looks directly at the other (**one**); hold this position, (**two, three, four**).

(**Meas. 3.**) Hold this position.

(**Meas. 4.**) Both make a half-turn to the right, so that the left elbows touch (**one**); hold this position (**two, three, four**). [Fig. 5.]

(**Meas. 5-8.**) Repeat the same.

B.

(**Meas. 1-8.**) Execute the same movements in quick time, making two movements to a measure.

C.

Same as C of first figure.

4. A.

(**Meas. 1.**) With hands on hips and right foot advanced, partners stand still.

Fig. 3.

(**Meas. 2.**) Number One makes a vigorous movement with the right arm as if boxing Number Two's left ear [Fig. 6], and immediately replaces right hand on hip; at the same time Number Two claps own palms together down in front, making a sharp noise (**one**), immediately replacing hands on hips (**two, three, four**).

(**Meas. 3.**) Both stand still.

(**Meas. 4.**) Same as meas. 2, but Number Two strikes and Number One claps hands (**one**); and replace hands on hips as in first measure (**two, three, four**).

(**Meas. 5-8.**) Repeat the same.

B.

(**Meas. 1-8.**) Execute the same movements in quick time, making two movements to a measure and not replacing the hands on hips between movements.

C.

Same as C of first figure.

5. A.

(**Meas. 1.**) Dancers stand still, with right foot advanced, each placing his right hand upon the other's head, both heads erect.

(**Meas. 2.**) Number One pulls Number Two's head forward (**one**); holds this position (**two, three, four**).

(**Meas. 3.**) The dancers hold same position.

(**Meas. 4.**) Number Two pulls Number One's

head forward, at the same time making own erect [Fig. 7] (**one**); hold this position (**two, three, four**).

(**Meas. 5-8.**) Repeat the same.

B.

Execute the same movements in quick time, making two movements to a measure.

C.

Same as C of first figure.

6. A.

(**Meas. 1.**) With right foot advanced, hands on hips, dancers stand still.

(**Meas. 2.**) Both strike diagonally forward with the right fist clenched, thrusting under partner's right arm (**one**); hold this position (**two, three, four**). [Fig. 8.]

(**Meas. 3.**) Hold same position.

(**Meas. 4.**) Replace the right hand on hip and at the same time thrust with the left fist (**one**); hold this position (**two, three, four**).

(**Meas. 5-8.**) Repeat the same.

B.

(**Meas. 1-8.**) Execute the same movements in quick time, without replacing hands on hips, and making two thrusts to a measure.

C.

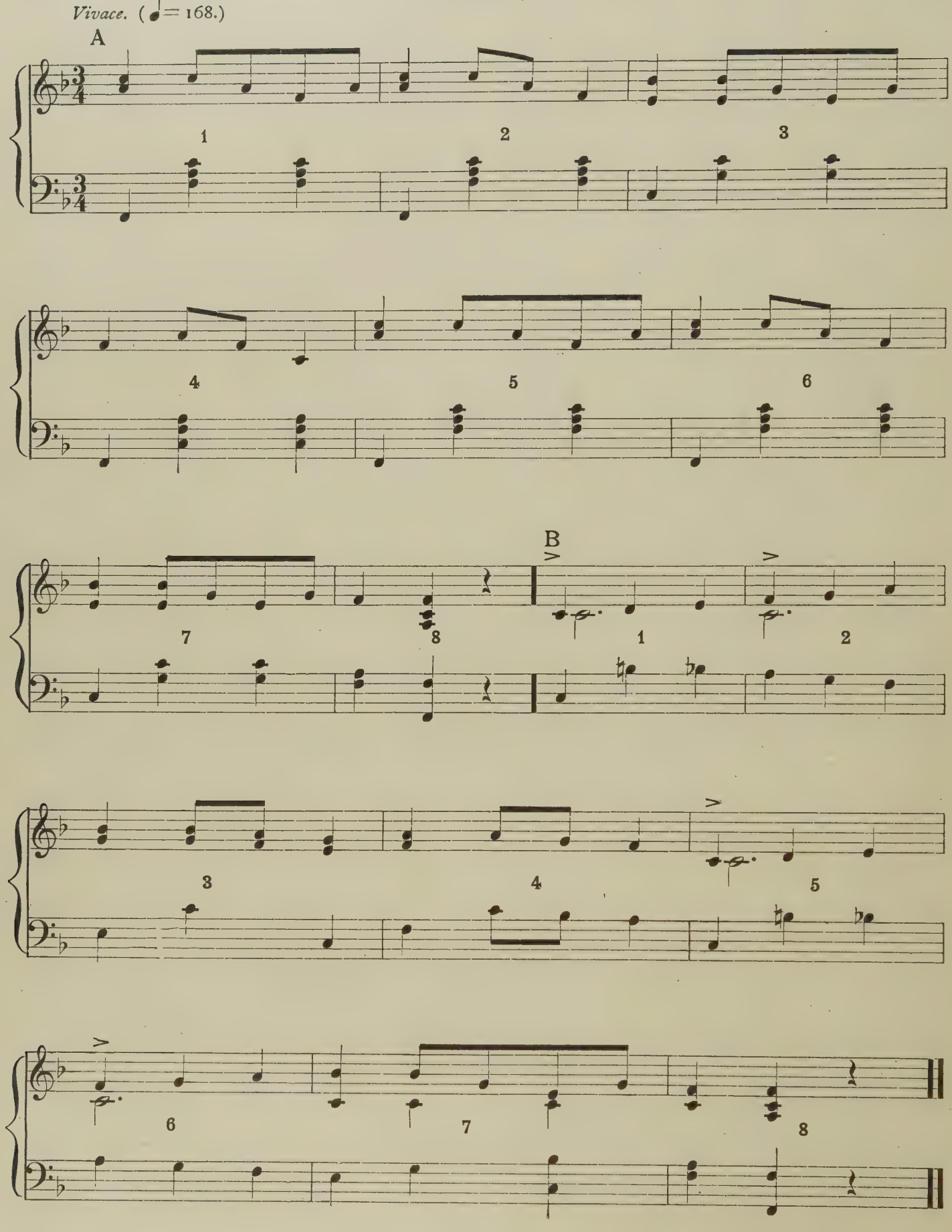
Same as C of first figure.

On the last count, hold this position with the hands clenched at the chest, partners looking sternly at each other for a moment; then shake hands.

Fig. 7. Fig. 8. Fig. 6.

REAP THE FLAX.

(Swedish.)



REAP THE FLAX.

(Swedish.)

The music consists of two parts of eight measures each.

In fitting the steps and movements to the music, each measure should be counted thus: "**One, two, three.**"

The dancers form in parallel ranks of five, all facing in the same direction with hands on hips. [Fig. 1.]

Fig. 1.

The dancers in each rank are numbered from left to right.

Number One of each rank is its leader (see Diagram 1).

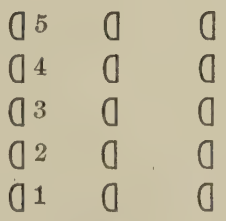


Diagram 1.

1. A.

(**Meas. 1.**) All reach down to the left, as if to seize the flax (**one, two, three**).

(**Meas. 2.**) Return to standing position and at the same time pull the hands up to the waist as if reaping the flax (**one, two, three**).

(**Meas. 3.**) Make a movement as if throwing the flax over toward the right side (**one, two, three**).

(**Meas. 4.**) Hands on hips (**one, two, three**).

(**Meas. 5-8.**) Repeat all.

B.

(**Meas. 1-7.**) All make a quarter-turn to the left so as to be in single files [Fig. 2], Number One still keeping hands on hips and each of the others placing hands on the shoulders of the dancer in front, and beginning with the right foot all run around in a circle to the right [Fig. 3], making three steps to a measure, and return to place. (See Diagram 2.)

Fig. 2.

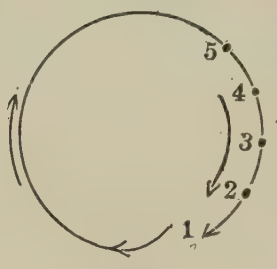


Diagram 2.

Fig. 3.

(**Meas. 8.**) All placing hands on hips, stamp twice in place and at the same time make a quarter-turn to the right so as to stand in a single rank as before (**one, two**), pause (**three**).

2. A.

(**Meas. 1.**) All reach down to the right (**one, two, three**).

(**Meas. 2.**) Return to standing position, as if picking up the flax (**one, two, three**).

(**Meas. 3.**) Make a movement forward with the arms as if placing the flax around the hackle (**one, two, three**).

Fig. 4.

(**Meas. 4.**) Jerk the hands toward the body as if pulling the flax forcibly from the hackle (**one, two, three**).

(**Meas. 5-8.**) Repeat the same.

B.

Run in a circle as described in B of the first figure.

3. A.

Numbers Two and Five step forward out of line and close in so as to form a square with Numbers Three and Four. These four dancers, with the right hands across the centre of the square, grasp the thumbs of the ones at the opposite corners, the left hands still on hips.

These four dancers now represent the spinning-wheel.

Fig. 5.

Number One, the leader, turns in place and stands facing the other four. The leader now represents the spinner.

(**Meas. 1-4.**) With twelve running steps, the dancers who form the spinning-wheel run around to the left, making three steps to a measure. [Fig. 4.]

(**Meas. 5-8.**) Turn about, grasp left thumbs, and with twelve running steps run around to the right, making three steps to each measure.

During these eight measures, Number One on the first count of each measure beats time with the left foot as if treading the wheel, and at the same time claps hands together to emphasize each beat.

B.

Run in a circle, as described in **B** of first figure.

4. A.

All take the same positions as for **A** of the preceding step.

(**Meas. 1-8.**) Numbers Two, Three, Four and Five stand still, and Number One, with twenty-four running steps, moves in and out of the square [Fig. 5] (as shown in Diagram 3): returning to original position. This figure represents the weaving of the linen, Number One taking the part of the shuttle.

B.

Same as **B** of the first figure.

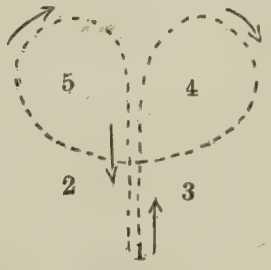


Diagram 3.

5. A.

(**Meas. 1-4.**) With twelve running steps, all the groups of five form into one big circle, joining hands and dancing around to the left.

(**Meas. 5-8.**) Repeat, dancing around to the right with twelve running steps.

B.

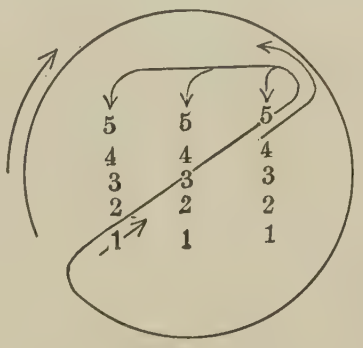


Diagram 4.

(**Meas. 1-8.**) All face to the left and, without pausing, the leader of the first group puts hands on hips and all the dancers put their hands on the shoulders in front of them. In this formation, the leader takes them all once around the circle [Fig. 6], then diagonally across the centre of the circle (as shown in Diagram 4).

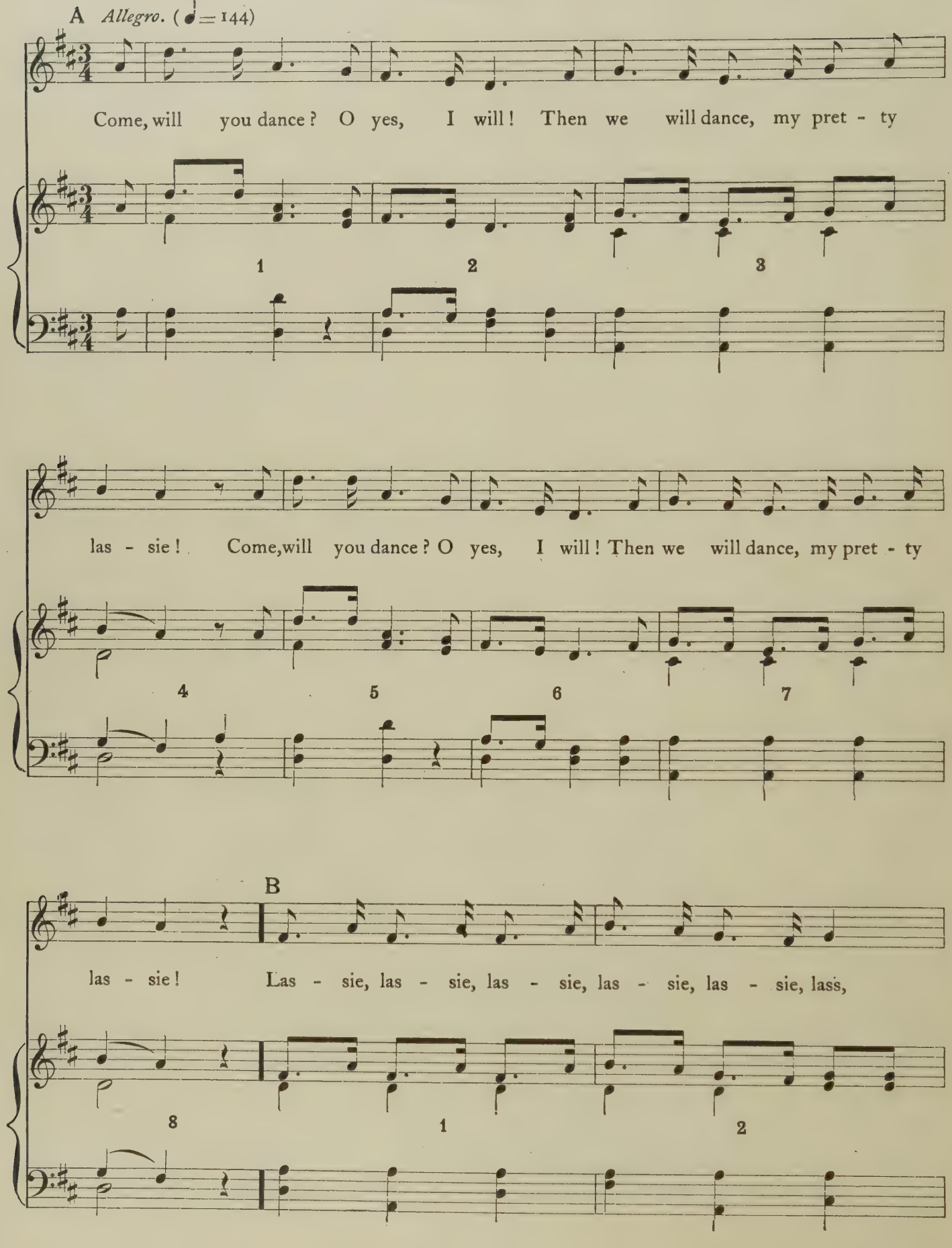
Each group then returns to its original position.

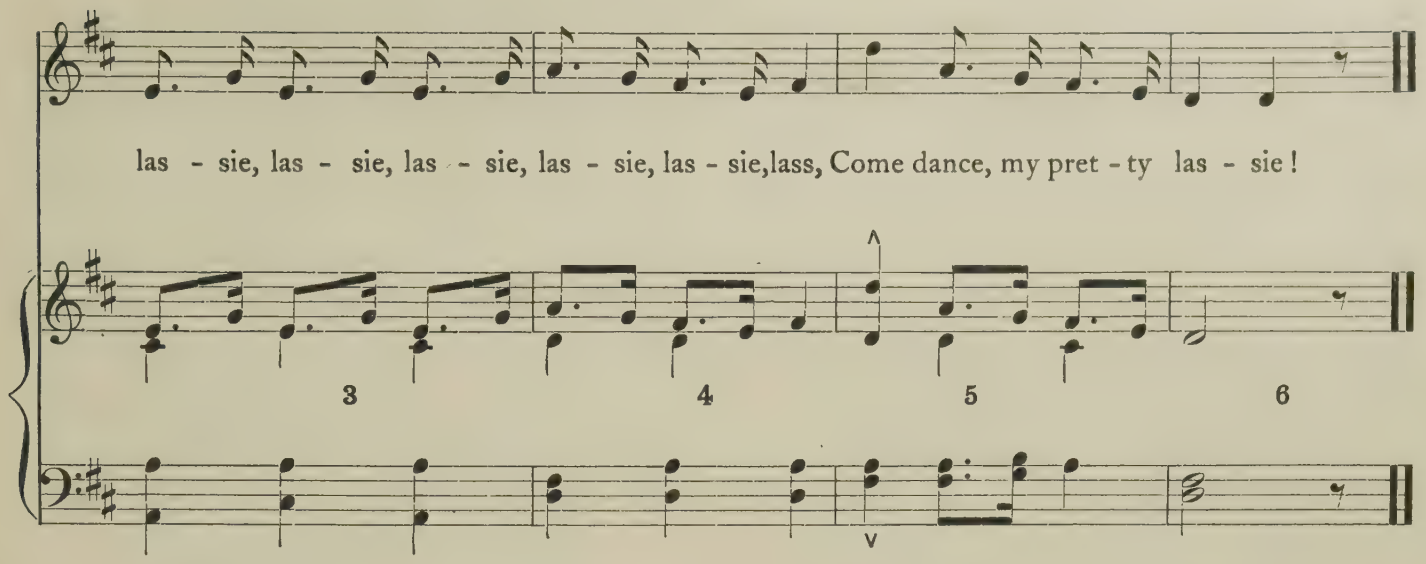
NOTE. If there are many dancers, it will be necessary to play the music over until all have had time to return to place. If they reach their places too soon, the dancers run in place and finish with a quarter-turn to the right on two final stamps (**one, two**), pause (**three**) in the last measure.

Fig. 6.

KULL-DANSEN.—"Lassie Dance."

(Swedish.)


A Allegro. (♩=144)
Come, will you dance? O yes, I will! Then we will dance, my pret - ty
1 2 3
las - sie! Come, will you dance? O yes, I will! Then we will dance, my pret - ty
4 5 6 7
B
las - sie! Las - sie, las - sie, las - sie, las - sie, las - sie, lass,
8 1 2



KULL-DANSEN.—"Lassie Dance."

(Swedish.)

The music consists of two parts, **A** of eight measures and **B** of six measures.

The dancers form in couples in a single circle, all facing the centre. In each couple, Number One is on the left, Number Two on the right. The couples are also numbered from left to right around the circle.

In fitting the steps to the music, each measure is counted thus: **"One, two, three."**

Fig. 1.

1. A.

(**Meas. 1.**) With hands on hips, Number One makes a quarter-turn to the left and Number Two makes a quarter-turn to the right, so that they are back to back, and both at the same time place the right foot back with the weight upon it (**one**), both bend the right knee and bow (**two, three**).

(**Meas. 2.**) Both turn about to the right, at the same time transferring the weight to the left foot (**one**), and bow to partner (**two, three**). [Fig. 1.]

(**Meas. 3.**) Both turn about to the left, at the same time transferring weight to the right foot (**one**), and bow (**two, three**).

(**Meas. 4.**) The same as in meas. 2.

(**Meas. 5-8.**) Repeat all.

B.

(**Meas. 1-4.**) Partners, facing each other, with a little spring place the weight on the right foot, kicking forward with the left foot, keeping the left knee extended (**one**). Continue, making twelve kicking steps in all, three to each measure, with the right and left feet alternately .

(**Meas. 5-6.**) Numbers One and Two both clap own hands and stamp with the left foot on the first count of meas. 5, and joining both hands turn each other once around with walking steps, making three steps to a measure; finish facing each other as before.

2. A.

(**Meas. 1.**) Numbers One and Two, with left

hands on hips, join right hands and with left knee extended place left foot forward with the toes raised from the floor. Both turn slightly to the right (**one,**) pause (**two, three**). [Fig. 2.]

(**Meas. 2.**) With a spring, change positions of the feet and at the same time change positions of the hands.

Fig. 2.

(**Meas. 3-4.**) The same as in meas. 1 and 2.
(**Meas. 5-8.**) Repeat all.

B.

Same as **B** in the first figure.

At the end of **B**, each odd couple finishes by placing themselves inside the circle, with backs to centre of circle and facing the even couple who were at their left, thus forming a square with them.

3. A.

(**Meas. 1-8.**) All four, with left hands on hips, join right hands across the centre of the square with those at opposite corner of square, and repeat the steps described in **2 A.**

B.

Same as **B** of the first figure.

(At the end of **B**, all finish in their original positions.)

4. A.

Number One stands behind Number Two and places hands on partner's waist. Number Two puts hands on hips.

(**Meas. 1.**) Number One with left knee extended places the left foot to the side with the toes raised from the floor. At the same time Number Two, with the right knee extended, places the right foot to the side with toes raised. Both look around to

Fig. 3.

the right at each other (**one**), pause in this position (**two**) [Fig. 3], both replace feet which were placed to the side, so that heels are together (**three**).

(**Meas. 2.**) Both repeat the same movement; but this time with the opposite feet, and both look around to the left at each other.

(**Meas. 3.**) Same as first measure.
(**Meas. 4.**) Same as second measure.
(**Meas. 5-8.**) Repeat all.

B.

Same as **B** of the first figure.

At the end of **B**, each odd couple forms a square with the even couple next to them, as in Figure 3, but with hands joined so as to form a circle.

5. A.

(**Meas. 1.**) Stamp forward on the left foot (**one**),

draw the right foot up to the left and immediately raise the left foot forward with the knee extended (**two**), hop on the right foot and at the same time bend left knee and bring left foot close to right knee (**three**).

(**Meas. 2-8.**) Continue this step, all four dancing around the circle to the left.

B.

As described in **B** of first figure.

The words are as follows:

A.

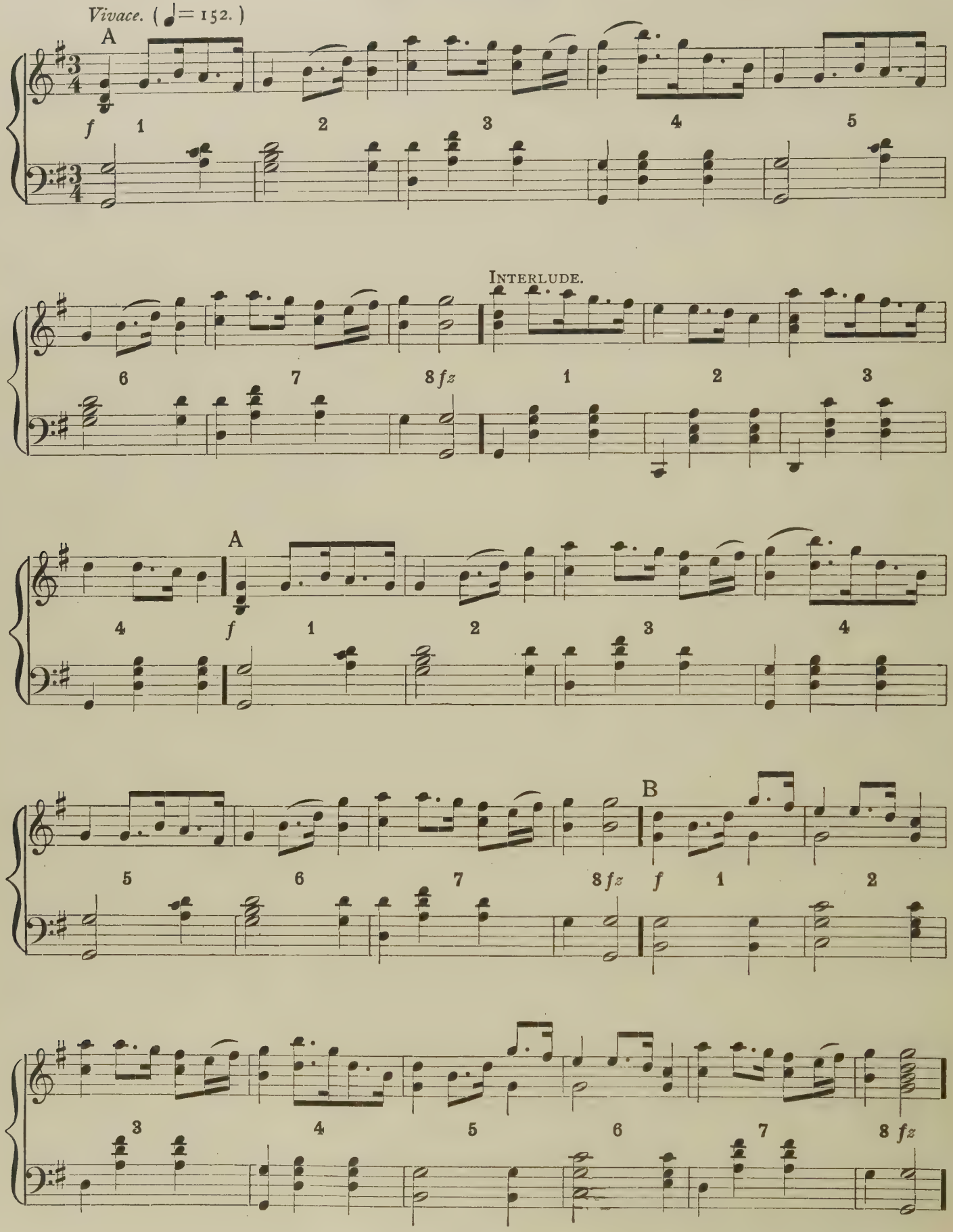
Come, will you dance? O yes, I will!
Then we will dance, my pretty lassie!
Come, will you dance? O yes, I will!
Then we will dance, my pretty lassie!

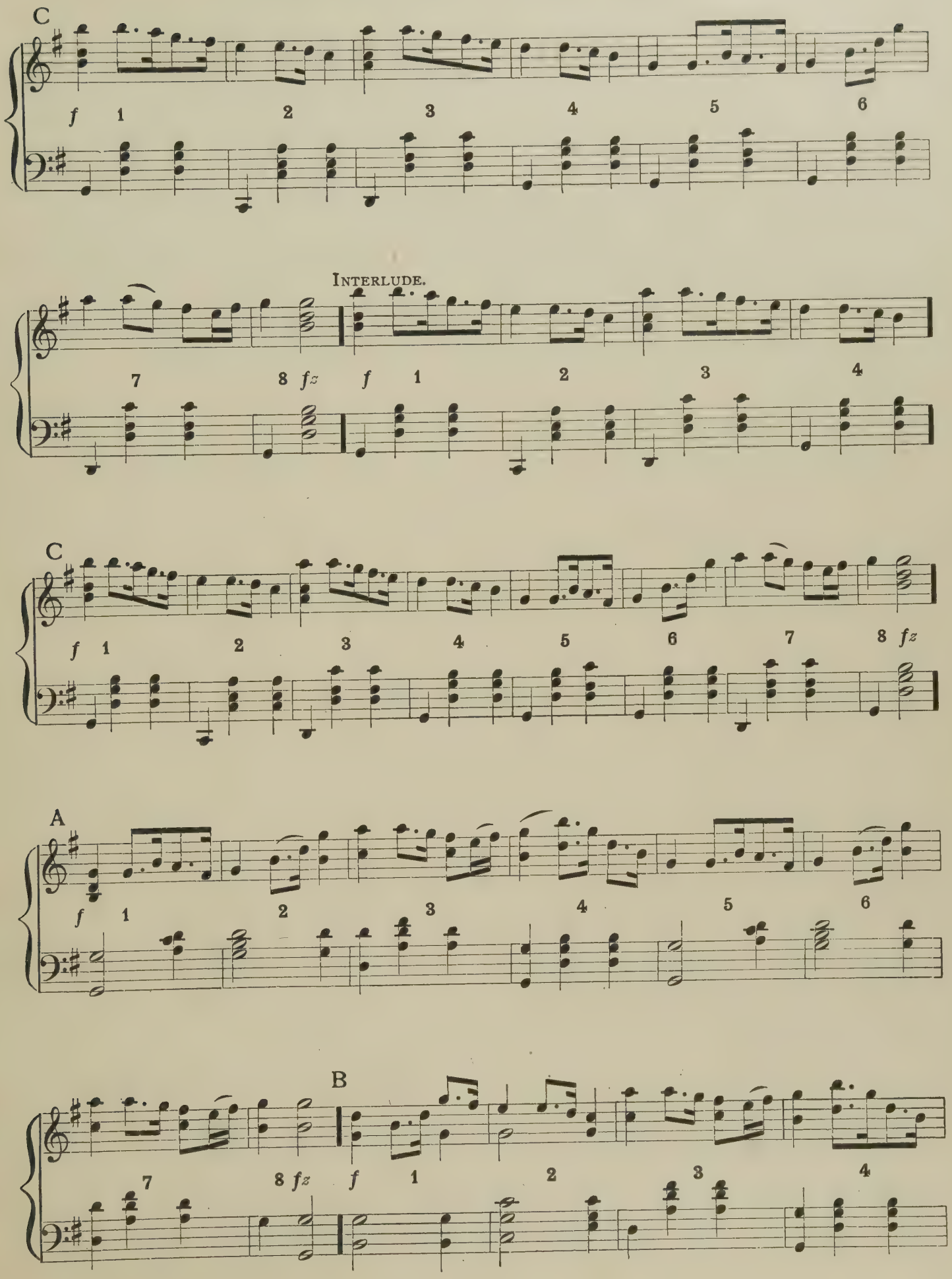
B.

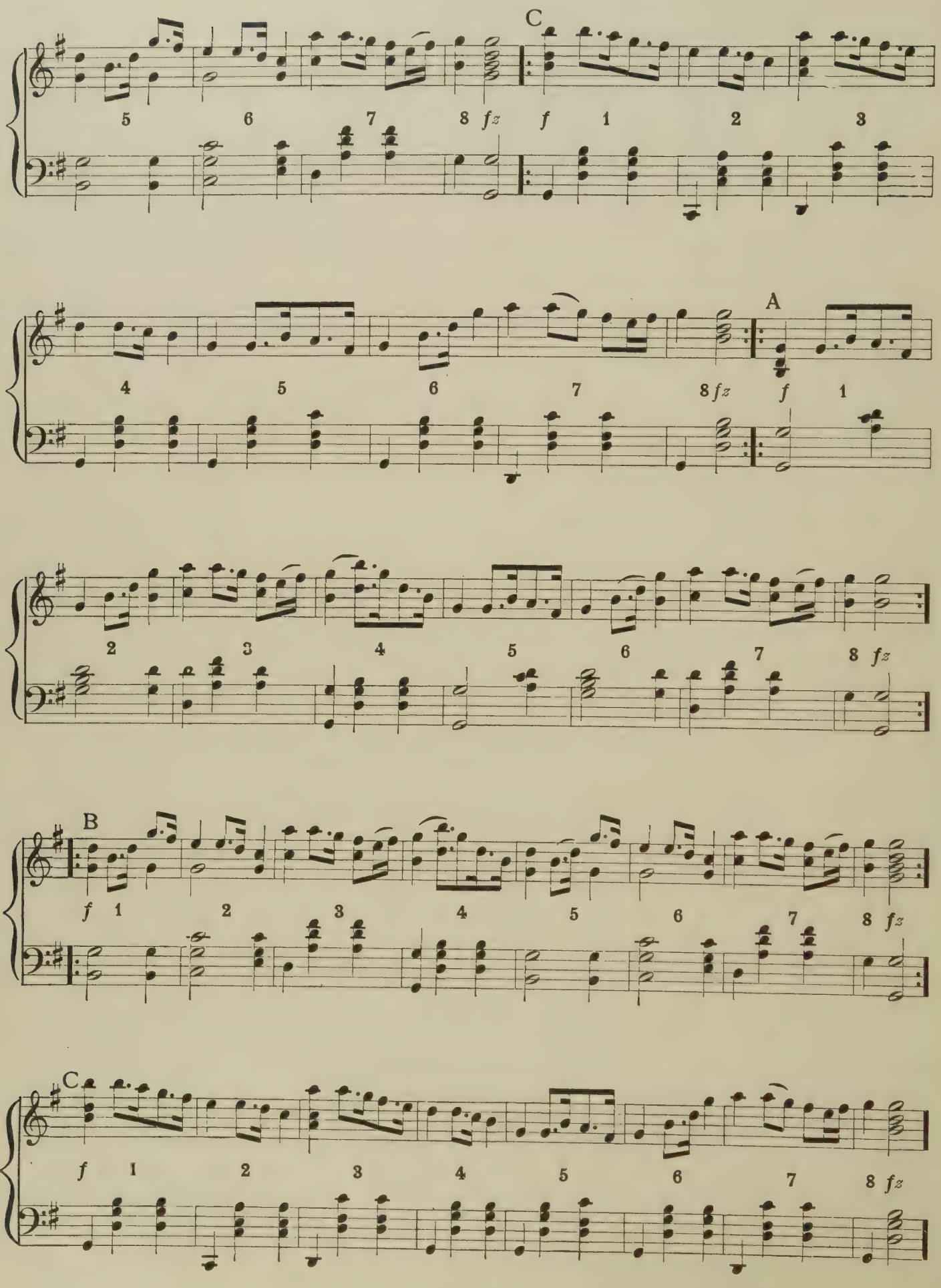
Lassie, lassie, lassie, lassie, lassie, lass,
Lassie, lassie, lassie, lassie, lassie, lass,
Come dance, my pretty lassie!

FJÄLLNÄSPOLSKA

(Mountain Polka)




C
f 1 2 3 4 5 6
INTERLUDE.
7 8 fz f 1 2 3 4
C
f 1 2 3 4 5 6 7 8 fz
A
f 1 2 3 4 5 6
B
7 8 fz f 1 2 3 4


C
5 6 7 8 fz f 1 2 3
A
4 5 6 7 8 fz f 1
2 3 4 5 6 7 8 fz
B
f 1 2 3 4 5 6 7 8 fz
C
f 1 2 3 4 5 6 7 8 fz

FJÄLLNÄSPOLSKA.

(Swedish.)

The music has three parts of eight measures each, and an interlude of four measures which is introduced before the repeat of **A**, during the first figure, and again after **C**, during the second figure.

In fitting the steps to the music, each measure should be counted thus: "**One, two, three.**" The dancers form in two parallel lines of couples, facing each other. In each couple Number One stands on the left of Number Two and partners join inside hands, placing outside hands on hips.

1. A.

(**Meas. 1.**) Beginning with the right foot, partners run forward three steps toward opposite couples (**one, two, three**).

(**Meas. 2.**) Jump on both feet in place, landing with the feet slightly separated (**one**), pause (**two**), jump the feet together (**three**).

(**Meas. 3.**) Stamp the right foot to the side (**one**), swing the left foot across in front of the right (**two**), hop on the right foot (**three**).

(**Meas. 4.**) Stamp the left foot to the side (**one**), swing the right foot across in front of the left (**two**), hop on the left foot (**three**).

(**Meas. 5.**) Run forward again as in meas. 1.

(**Meas. 6.**) Same as second measure.

(**Meas. 7.**) Stamp left foot to side (**one**), swing right foot across in front of left (**two**), hop on left (**three**).

(**Meas. 8.**) Stamp the right foot to the side (**one**), swing the left foot across in front of the right (**two**), hop on the right foot (**three**).

INTERLUDE.

(**Four measures.**) Partners face each other, joining right hands, place left hands on hips, and beginning with the left foot continue the same step as in meas. 7 and 8 preceding.

A. (Repeated.)

(**Meas. 1.**) With a pull with their right hands and beginning with the left foot, partners with hands on hips run three steps forward past each other in the direction in which they were facing during the interlude, thus coming face to face with a dancer from the next couple (**one, two, three**).

(**Meas. 2.**) Jump on both feet in place, landing with the feet slightly apart, and at the same time with hands clenched fling the arms sideward shoulder-high, thus saluting the dancer from the next couple (**one**), pause (**two**), jump, feet together, at the same time bringing the hands back to the chest with the elbows still raised (**three**).

(**Meas. 3.**) Jump on both feet, and at the same time face about to the right (landing facing partner, with the feet slightly apart), and at the same time fling the arms sideward shoulder-high, thus saluting partner (**one**), pause (**two**), jump the feet together, at the same time time bringing the hands back to the chest with the elbows raised (**three**).

(**Meas. 4.**) Still facing partner, salute again as in the third measure.

(**Meas. 5.**) With hands on hips, and beginning with the right foot, partners run three steps forward past each other.

(**Meas. 6.**) Salute the dancer from the couple on the other side as in the second measure.

(**Meas. 7-8.**) Turn and salute partners as in the third and fourth measures.

B.

(**Eight Measures.**) Partners, with backs turned to opposite line, join inside hands, placing outside hands on hips, and return to original position, with same steps as in **A**, meas. 1-8. Face about toward opposite line at end of meas. 8.

2. C.

Partners dance toward the opposite line with the following step:

(**Meas. 1.**) Stamp forward with the right foot (**one**), touch the left foot across in front of the right foot, and at the same time raise both heels and throw the weight forward on to the left foot (**two**); let the heel of the right foot sink, and at the same time transfer the weight to the right foot (**three**).

(**Meas. 2.**) Repeat same, beginning with left foot.

(**Meas. 3.**) With a spring throw the weight on to the right foot, and at the same time kick forward with the left foot, keeping the left knee extended (**one**); change the position of the feet, kicking forward with the right foot (**two**), change the position of the feet, kicking forward with the left foot (**three**).

(**Meas. 4.**) Jump on both feet in place and land with the feet slightly apart (**one**), pause (**two**), jump the feet together (**three**).

(**Meas. 5-8.**) Repeat same. (This step should bring the two lines close together facing each other.)

INTERLUDE.

With hands on hips, partners turn slightly away from each other and at the same time touch heel of inside foot to side, keeping knee extended (**one**), pause (**two**), replace inside foot and at the same time pivot a little farther around in place (**three**).

((**Meas. 2-4.**) Complete an outward about-face, continuing as in the first measure. Finish with the backs turned to the opposite line and with inside hands joined, outside hands on hips.

C. (**Repeated.**)

(**Meas. 1-8.**) Return to original position with same steps as described in first eight measures of the second figure. At the end of the eight measures partners finish face to face with both hands joined.

3. A.

(**Meas. 1.**) Partners, each facing toward the right, stamp with right foot (**one**), swing left foot forward (**two**), hop on right foot (**three**).

(**Meas. 2.**) Repeat with the other foot.

(**Meas. 3-4.**) Partners, each facing toward the left, repeat same as the first and second measures.

(**Meas. 5-6.**) Same as meas. 1 and 2.

(**Meas. 7-8.**) Same as meas. 3 and 4.

B.

(**Meas. 1.**) Partners, facing each other with both hands still joined, with a spring place left feet forward with toes raised and at same time pull back with right hands (**one**), pause (**two, three**). [Fig. 1.]

(**Meas. 2.**) With a spring change the position of the feet and pull back with left hands.

(**Meas. 3.**) With three springs change position of feet three times, pulling each time with the hands.

(**Meas. 4.**) Spring again, placing right foot forward with toes raised, and at the same time pull back with left hand (**one**), pause (**two, three**).

(**Meas. 5-8.**) Continue as in meas. 2-4.

C.

Partners face toward the opposite line, with the left hands on the hips, and dance toward the opposite line with the following step:

(**Meas. 1.**) Stamp forward with right foot and at same time look across at opposite and shield eyes with right hand (**one**). [Fig. 2.] Swing left foot across in front of right (**two**), hop on right (**three**).

(**Meas. 2.**) Repeat same, using other foot and hand.

(**Meas. 3-4.**) Same as the first and second measures. (This should bring the two lines close together facing each other.)

(**Meas. 5-6.**) Number One of each couple grasps Number Two of the opposite couple by the waist. Number Two places hands on Number One's shoulders, and with six running steps they turn each other once around in place.

(**Meas. 7.**) Push vigorously away from each other on the first count and run three steps backward to original positions.

Fig. 1.

(**Meas. 8.**) Jump on both feet in place, landing with feet slightly apart, and at same time throw the arms vigorously sideward, shoulder-high, with fists clenched (**one**), pause (**two**), jump feet together and at the same time place hands on hips (**three**).

C. (Repeated.)

(Meas. 1-8.) Repeat the same. At end of meas. 8 Number One steps quickly behind Number Two, and places hands on partner's waist.

4. A.

(Meas. 1.) Number One touches left foot to side with toes raised from floor, keeping left knee extended; at the same time Number Two touches right foot to side with toes raised from floor, keeping right knee extended. Both lean to the right and look around at each other (one), pause (two), both replace the foot that was touched to the side, so that the heels are together (three).

(Meas. 2.) Same as meas. 1, but each uses the other foot and leans to *left* (one, two, three).

(Meas. 3-6.) Continue same as meas. 1 and 2.

(Meas. 7-8.) Number One still holding partner's waist, both with six running steps turn once around in place to the right.

A. (Repeated.)

(Meas. 1-8.) Repeat the same.

At the end of the last measure, Number One releases partner's waist, and partners stand back to back with hands on hips and look over to the dancer in the opposite line.

5. B.

(Meas. 1.) Number One touches right foot to side toward Number Two of opposite couple, and at the same time beckons to her persuasively with right hand (one), pause (two), replace right foot to the left (three). Number Two executes same movements with the left foot, but keeps both hands on hips, and as Number One beckons, shakes head and looks away indifferently.

(Meas. 2-6.) Continue same as meas. 1.

(Meas. 7-8.) With six running steps, both turn once around in place, Number One to left, Number Two to right. Finish back to back, as before.

B. (Repeated.)

(Meas. 1-8.) Repeat the same, but this time Number Two beckons, Number One shakes head and looks away indifferently.

Fig. 2.

C & C. (Repeated.)

(Meas. 1-14.) Number Ones, with hands at partner's waist, Number Twos with hands on partner's shoulders, all waltz around in a large circle from right to left.

(Meas. 15.) Number Two, with hands on Number One's shoulders, springs as high as possible, and at the same time Number One lifts Number Two as high as possible from the ground and swings her toward his right side (one, two, three).

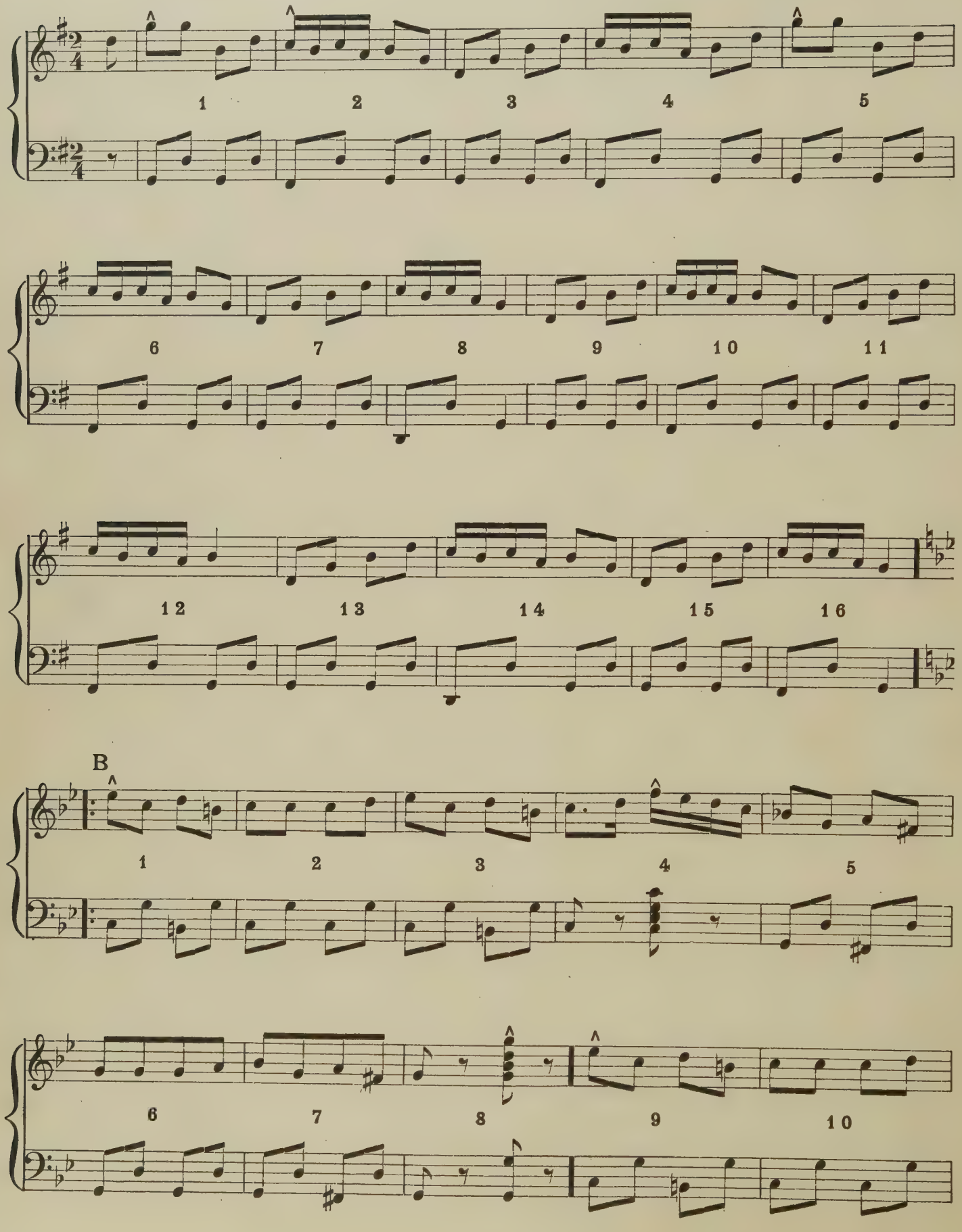
(Meas. 16.) Number One places partner so that she stands at his right side.

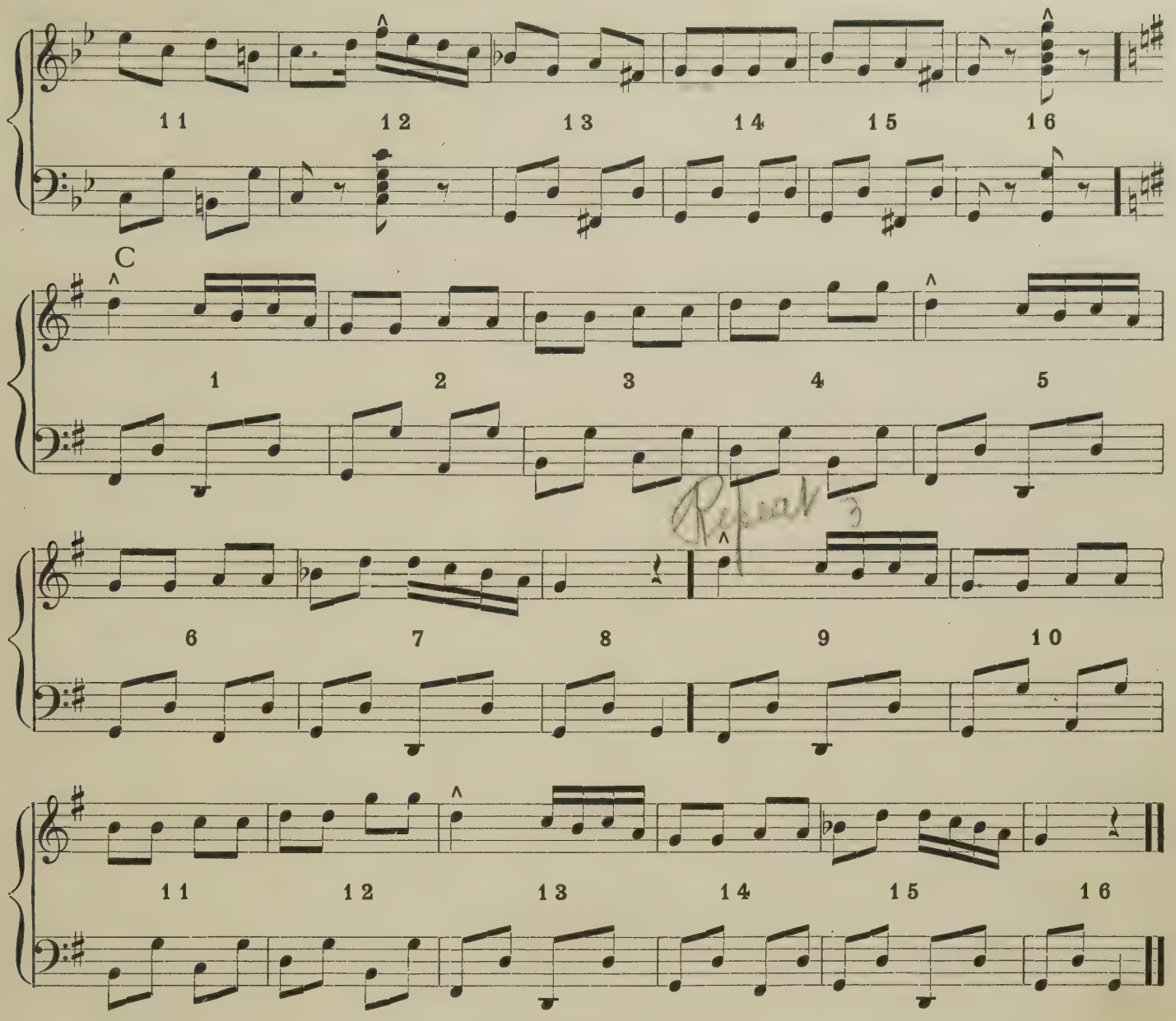
When danced by Swedish men and women, this last figure is the "Hambo," which is done instead of the waltz. The waltz is suggested here because it is generally known and easy to execute, while the Hambo is difficult to describe, and few dancers but Swedes ever master it. — The Fjällnäspolska is not a true folk-dance, being a comparatively modern arrangement of various Swedish folk-dance steps. It has been adopted, however, by the Swedish Folk-dance Society, and is one of their favorite dances.

KAMARINSKAIA.

(Russian.)

A *Allegretto.* (♩ = 112.) Arr. by EMMA HOWELLS BURCHENAL.





KAMARINSKAIA.

(Russian.)

The Russian Kamarinskaia is composed of an almost unlimited number of steps, from which the dancer makes his own selection according to his ability or inclination. Many of these steps call for great strength and agility on the part of the dancer and are usually executed only by a man.

The steps here described have been selected from a large number and simplified so that they may be put to practical use by small children, as well as larger boys and girls.

The music here given is a combination of two Russian folk-melodies, and consists of three distinct strains of sixteen measures each. In fitting the steps to the music, each measure should be counted thus: **"One, and, two, and."**

The dance is here described as done by two people, Numbers One and Two; but it can be danced by a larger number divided into sections one and two, each in single file behind one of the leaders.

The following steps are described as executed by Number One; and it is to be understood that, except when otherwise specified, Number Two executes the counterpart of these, that is, he uses the opposite hand or foot and moves in the opposite direction.

1. A.

With the left hand on the hip, right arm extended forward, palm up; right leg extended forward, toes up: [Fig. 1.]

(**Meas. 1.**) Both Number Two and Number One step forward with the right foot, the heel touching the floor (**one**), close the left foot to the right (**and**), step forward with the right foot (**two**), raise the left foot forward, toes up with knee extended (**and**).

Fig. 1.

(**Meas. 2.**) Repeat same [Fig. 2], beginning with the left foot and swinging the extended right arm across the body to the left, palm down (**one, and, two, and**).

Fig. 2.

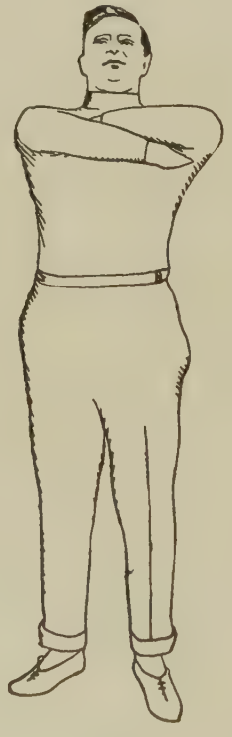


Fig. 3.

(**Meas. 3-16.**) Continue the same sixteen measures. Finish (arms folded, elbows shoulder-high) with three stamps in place, left foot (**one**), right foot (**and**), left (**two**), pause (**and**). [Fig. 3.]

In executing this step Numbers One and Two start from opposite corners of the rear of the dancing space, and move forward and around in a circle, as shown in the diagram. The arm should be swung from side to side vigorously, the head thrown back and turned so that the dancer is looking out from the circle and the body bent from side to side in the direction of the swinging of the arm.

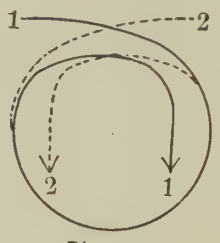


Diagram.

1. B.

(**Meas. 1.**) With arms extended [Fig. 4], step to the side with the right foot (**one**), and across behind with the left foot (**and**), step sideward with the

Fig. 4.

right foot (**two**), across behind with the left foot (**and**). [Fig. 5.]

(**Meas. 2-3.**) Continue the same, moving to the right.

(**Meas. 4.**) Step to the side again with the right foot (**one, and**). Stamp the left foot across in front of the right, and extend both arms diagonally downward to the right.

(**Meas. 5-8.**) Repeat same step in the opposite direction, beginning with the left foot.

Fig. 5.

(**Meas. 9-12.**) Same as first to fourth measures.

(**Meas. 13-15.**) Same as fifth to seventh measures.

(**Meas. 16.**) Finish with three stamps in place and arms folded (**one, and, two**), pause (**and**).

3. C.

(**Meas. 1.**) Both Number Two and Number One, with left hand placed back of the neck and right hand at waist, the head turned sharply to the right, looking over the right shoulder, touch the right toe to the side with the foot reversed so that the heel is uppermost and at the same time hop on the left foot (**one, and**), extend the right foot forward, and at the same time hop on the left foot **two, and**).

(**Meas. 2.**) Change the position of the hands, and repeat the same with the left foot. [Fig. 6.]

(**Meas. 3-4.**) Continue the same.

(**Meas. 5.**) With arms folded, head inclined to the left, and left foot raised close behind the knee, put the left foot down close behind the right foot (**one**), raise the right foot back of the left knee and [Fig. 7] incline the head to right (**and**), put the right foot down close behind the left foot (**two**), raise the left foot behind the right knee and incline the head to the left (**and**).

(**Meas. 6-8.**) Continue the same.

(**Meas. 9-16.**) Repeat all, this time beginning with the left foot.

This step, during measures 5-8 and 9-16, is executed on the toes and walking backward with a springy step, and with exaggerated knee-raising before each step. Turn the knee to the side when raising it.

Fig. 6.

Execute this step as if running sideward, but without any up and down motion.

4. A.

On "and" of the preceding measure hop on

the left foot, with left hand placed back of the neck, right hand at the waist, head turned to the right and right foot raised to the knee.

(**Meas. 1.**) Slide the right foot to the side (**one**), close the left foot to the right (**and**), displacing the right foot which is immediately extended to the side (**two**), raise the right foot behind the left knee and at the same time hop on the right foot (**and**).

(**Meas. 2-3.**) Continue this mazurka-step, moving to the right.

(**Meas. 4.**) With arms folded, finish with three stamps in place; left (**one**), right (**and**), left (**two**), pause (**and**).

(**Meas. 5-8.**) Change the position of the arms and repeat the same, but beginning with the left foot and moving to the left.

(**Meas. 9-12.**) Same as meas. 1-4.

(**Meas. 13-16.**) Same as meas. 5-8.

Fig. 7.

5. B.

Both Number Two and Number One, with left hand back of the neck, and right hand at the waist, touch the right toe to the side in reversed position so that the heel is uppermost, at the same time hop on the left foot (**one, and**), turn the right foot so that the toes are raised, and touch the heel in the same spot, and at the same time hop on the left foot (**two, and**).

(**Meas. 2.**) Touch the right toe in front of the left toe and at the same time hop on the left foot (**one, and**), extend the right foot forward and at the same time hop on the left foot (**two, and**).

(**Meas. 3-4.**) Repeat the same, but with the left foot and right hand.

Meas. (**5-8.**) Walk backward with springy steps as in meas. 5-8 of 3.

(**Meas. 9-16.**) Repeat all, this time beginning with the left foot.

In this step the shoulders are turned away from the foot, which is pointing in the reverse position, but the head is turned toward it.

6. C.

On "**and**" of the preceding measure hop on the left foot with arms swung sideways and up slightly above the shoulder-level and the right leg extended [Fig. 8] and raised sideward.

Fig. 8.

(**Meas. 1.**) Step to the side with the right foot, and at the same time swing the arms down and across each other [Fig. 9] and give a short, vigorous shout (**one, and**), step across behind with the left foot, immediately raising the right leg extended to the side and swinging the arms sideways and up (**two**), hop on the left foot (**and**). [Fig. 8.]

Fig. 9.

(**Meas. 2-3.**) Continue the same and moving to the right.

(**Meas. 4.**) Step to the side again with the right foot, swinging the arms down and across each other as before (**one, and**), close the left foot to the right

at the same time swinging the arms sideward and up as before (two).

(**Meas. 5-8.**) Repeat the same, beginning with the left foot and moving to the left.

(**Meas. 9-15.**) Same as meas. 1-7.

(**Meas. 16.**) With arms folded, make three stamps in place.

In executing this step, move sideward, even in hopping. In swinging the arms down, bend the body forward; and when the arms are swung up, throw back the head and look in the direction of

Fig. 10.

the step. Cover as much distance as possible, moving fiercely as if impatient at not being able to cover more distance.

7. A.

(**Meas. 1.**) With arms crossed diagonally downward, bend the knees [Fig. 10] and sit on the heels

Fig. 11.

(**one, and**); extend the knees, springing to astride position standing on the heels with the toes raised. At the same time swing the arms sideward and up to shoulder-level (**two, and**). [Fig. 11.]

(**Meas. 2-4.**) Continue the same.

While executing this step, move forward gradually.

(**Meas. 5-8.**) Walk backward with springy steps as in meas. 5-8 of 3.

(**Meas. 9-15.**) Same as meas. 1-7.

(**Meas. 16.**) Three stamps in place.

8. A.

(**Meas. 1.**) With arms folded, slide the left foot diagonally forward to the left, the right leg extended backward and raised (**one, and**); in this position hop on the left foot (**two, and**).

(**Meas. 2.**) Beginning with the right foot, stamp three times, at the same time turning once around to the left in place.

(**Meas. 3.**) With the arms still folded, slide the right foot diagonally forward to the right, the left leg extended backward and raised (**one, and**). In this position, hop on right foot (**two, and**).

(**Meas. 4.**) Beginning with the left foot, stamp three times, turning once and a quarter around to the right in place. Finish facing partner, and on the last stamp both Number One and Number Two extend the left arm diagonally upward to the side and the right arm out to the side shoulder-high with the palm up.

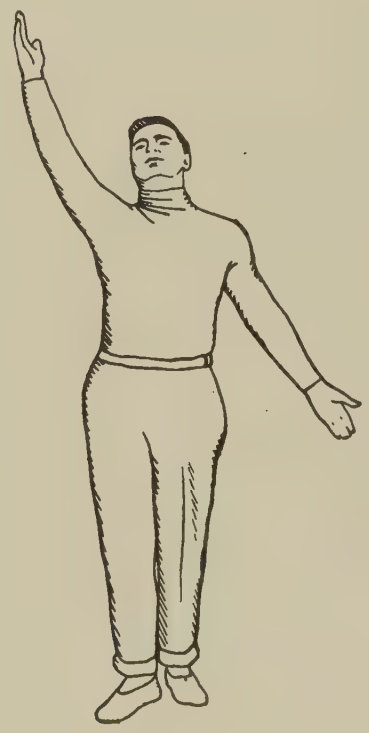


Fig. 12.

(**Meas. 5.**) Both, with right arm placed around partner's waist, step forward with the left foot (**one, two**), step forward with the right foot (**two**), hop on the right foot (**and**).

(**Meas. 6-7.**) Continue the same, at the same time swinging partner in place.

(**Meas. 8.**) Finish with three stamps and Number Two releasing partner's waist; both face toward the front, standing side by side; Number Two with right arm extended sideward shoulder-high, left arm still raised diagonally upward to the side; Number One with right arm still around partner's waist, left arm diagonally upward (**one, and, two**), pause in this position (**and**).

(**Meas. 9-16.**) Same as meas. 1-8; and finish with a vigorous shout given at the instant of the final stamp. [Fig. 12.]

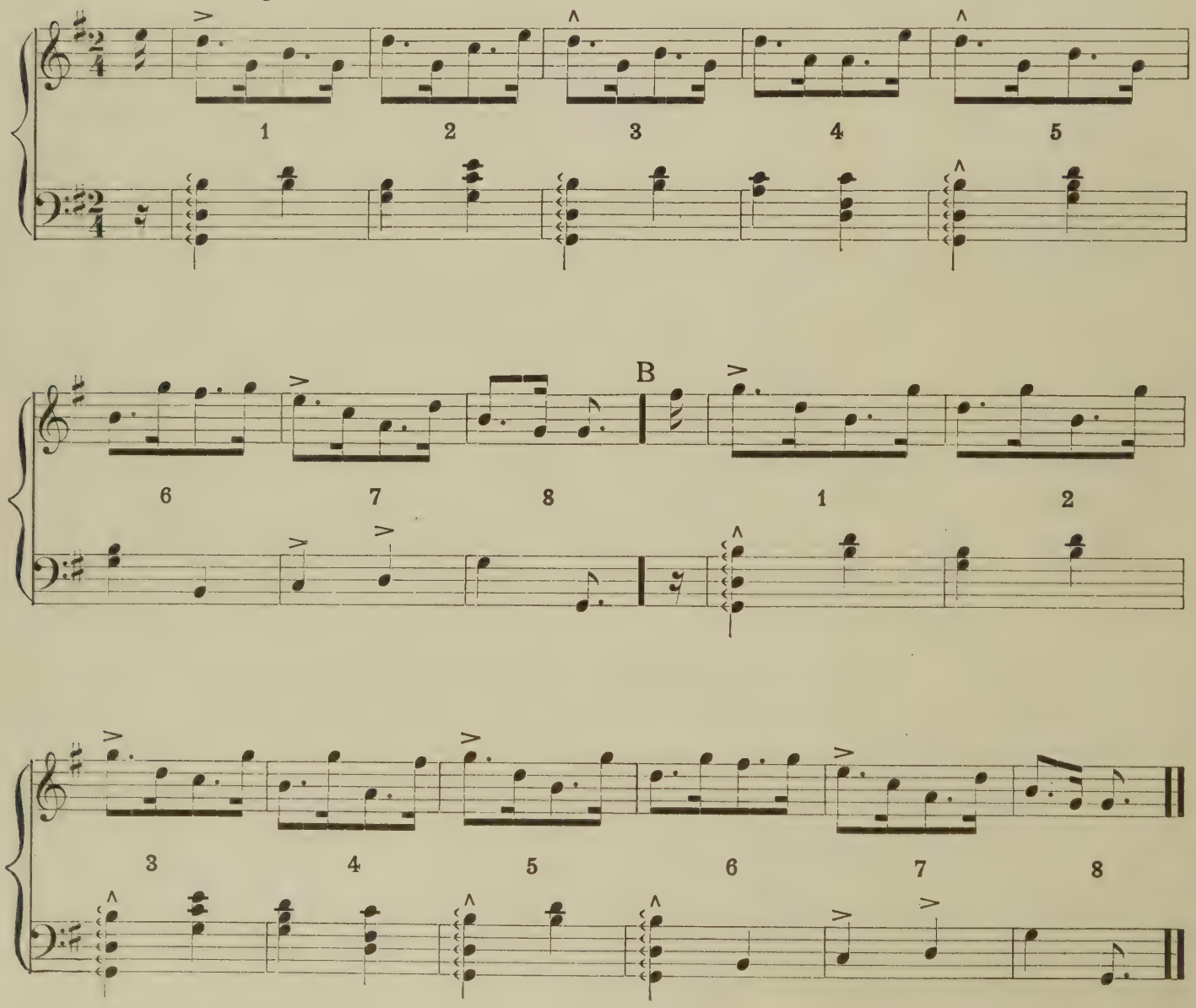
In the first part of this step, Number Two uses the opposite foot, so that the partners slide first away from each other and turn outward, then slide toward each other and turn inward.

In the turn, both use the same hands and feet, each helping the other with the right arm so that the swing is a vigorous one.

HIGHLAND FLING.

(**Scotch.**)

*A *Allegretto.* (♩= 126.) Arr. by EMMA HOWELLS BURCHENAL.



* Play A once for introduction, then begin and play entire dance five times.

HIGHLAND FLING. (Scotch.)

The music is in two parts, **A** and **B**, of 8 measures each. In fitting steps to music, count thus: (1st measure) "**one, two**"; (2d measure) "**three, four.**"

INTRODUCTION.

A.

(**Meas. 1-6.**) With arms akimbo and hands turned so that knuckles rest on the hips, stand still with heels together until the last count of the sixth measure, when the dancer springs off of both feet, spreading the feet apart (with knees straight) while in the air [Fig. 1]. (**Meas. 7.**) On first note

Fig. 1.

of measure, land on both feet with left foot in third position in front (**one**); pause (**and, two**); spring again, spreading the feet while in the air (**and**).

(**Meas. 8.**) On first note of measure, land on both feet, with right foot in third position in front (**three**); pause (**and, four**), and go right into the

First Step.—"SIMPLE FLING."

A.

(**Meas. 1-2.**) With left arm raised overhead (the wrist slightly bent and thumb touching the second finger) make a little spring and land on the toes with feet slightly apart (**one**) [Fig. 2]; hop on left foot and at same time bring up right foot close to and behind left calf, keeping right knee turned out directly to the side (**two**). Hop on left foot again, and at the same time bring right foot with the smallest possible movement around in front of and close

Fig. 2.

to left leg at same height as before (**three**) [Fig. 3]; hop again on left foot, and bring right foot around behind again (**four**).

(**Meas. 3-4.**) Repeat the same, with the opposite foot and arm. (**Meas. 5-6.**) Same as meas. 1-2.

(**Meas. 7-8.**) Same as meas. 1-2, but at the same time turn once around to the right in place, with both hands on hips [Fig. 4].

B.

(**Meas. 1-8.**) Repeat the whole step, beginning with the left foot and right arm.

Second Step.

A.

(**Meas. 1.**) Like meas. 1 of first step (**one, two**).

(**Meas. 2.**) Hop on left foot; at same time touch right toe diagonally forward (**three**); hop again on left foot, and at same time bring right foot close in front of left leg at same height as before (**four**).

(**Meas. 3-4.**) With both hands on hips, turn once around to right as in meas. 7-8 of first step.

(**Meas. 5-8.**) Repeat all with the left foot and turning to the left.

B.

(**Meas. 1-8.**) Repeat the whole step again.

Third Step.—"BACK FOOTING."

A.

(**Meas. 1.**) Same as meas. 1 of first step (**one, two**). (**Meas. 2.**) Hop on left foot, and at same time touch right toe diagonally forward (**three**); hop again

Fig. 3.

on left foot, and at same time bring right foot close in front of left leg at same height as before (**four**).

(**Meas. 3-4.**) With both hands on hips, and beginning with right foot, make four "back footing" steps in place. These "back footing"steps are four running steps in place, done thus: starting with right foot raised behind left knee, with right knee sharply bent and turned out to side, put down right foot behind and under left foot, at same time lifting left foot behind right knee, with left knee sharply bent and turned out to side (**one**); put down left foot in same way (**two**); continue (**three, four**). (**Meas. 5-8.**) Repeat, as in meas. 1-4, beginning with left foot.

B.

(**Meas. 1-8.**) Repeat the whole step.

Fourth Step.—"SIDE" STEP.

A.

(**Meas. 1 2**). Same as meas. 1-2 of first step. (**Meas. 3-4.**) With left arm still raised, spring, and land on the toes with feet apart, bearing more weight on left foot than on right (**one**); pause (**two**). Hop sidewise to left on left foot, and at same time bring right foot raised close in front of left ankle (**and**); put down right foot across in front of left foot (**three**); spring off both feet, separating them while in the air (**and**); land on both feet with left in third pos. in front (**four**). Accent the preceding four counts thus: **"One, two, three, four."**

(**Meas. 5-8.**) Repeat the same, beginning with the left foot, and moving to the right.

B.

(**Meas. 1-8.**) Repeat the wnole step again.

Fifth Step.—"ROCKING" STEP.

A.

(**Meas. 1-2.**) Same as meas. 1-2 of first step (**one, two**). With left arm still raised, hop on left foot and at same time touch right toe a little to right of the left toe (**three**) [Fig. 5]; hop again on left foot and extend right foot diagonally forward, extending knee with a little shake (**four**) [Fig. 6].

Fig. 4.

(**Meas. 3-4.**) With both hands on hips, "rock" four times. These "rocking" steps are done thus: Bring right toe close to and a little to the right of left toe, and immediately put down right foot, at same time raising left foot, so that only tip of toe touches the floor (**one**); put down left foot, at same time raising right foot, so that only tip of toe touches the floor (**two**). Continue same (**three, four**). (**Meas. 5-8.**) Repeat same, beginning with left foot.

B.

(**Meas. 1-8.**) Repeat the whole step.

Sixth Step.—"FRONT FOOTING."

A.

(**Meas. 1.**) Same as meas. 1 of first step (**one, two.**) (**Meas. 2.**) With both hands on hips, make

Fig. 5.

two "front footing" steps, beginning with right foot (**three, four**). "Front footing" is done exactly like the "back footing" already described, except that the foot is put down in front of instead of behind the other [Fig. 7]. (**Meas. 3-4.**) With left arm raised, hop on left foot, and at same time touch right foot diagonally forward (**one**); hop on left foot again and at same time bring right foot close in front of left leg at the usual height (**two**). Repeat the same (**three, four**). (**Meas. 5-6.**) With both hands on hips and beginning with right foot, make four "back footing" steps (**one, two, three, four**). (**Meas. 7-8.**) With hands still on hips, turn once around to right, as in meas. 7-8 of the first step.

B.

(**Meas. 1-8.**) Repeat the same, beginning with the left foot and right arm.

Seventh Step.

A.

(**Meas. 1.**) Same as meas. 1 of first step (**one, two**). (**Meas. 2.**) Hop on the left foot, and at the same time bring the right foot around and touch it close in front of the left leg at the usual height

Fig. 6.

(**three**); strike right foot again in the same space, at the same time hopping again on left foot (**four**).

Fig. 7.

(**Meas. 3-4.**) With both hands on hips, hop on left foot, and at same time touch right foot diagonally

Fig. 8.

forward (**one**); hop again on left foot, and at same time bring right foot close in front of left leg at the usual height (**two**). Put right foot down in front, at same time raising left foot close to and behind right calf (**three**); hop on right foot and at same time bring left foot around close to and in front of right leg at the usual height (**four**).

(**Meas. 5-8.**) Repeat the same, beginning with the left foot and right arm.

B.

(**Meas. 1-8.**) Repeat the whole step.

Eighth Step.—"TOE AND HEEL."

A.

(**Meas. 1-2.**) Same as meas. 1-2 of first step.

(**Meas. 3-4.**) With both hands on hips, hop on the left foot, and at the same time touch the right toe close to and a little to the right of the left toe (**one**) [Fig. 8]; hop again on the left foot and touch the right heel in the same place (**two**) [Fig. 9]. "Toe and heel" with the left foot in the same manner (**three, four**). (**Meas. 5-6.**) Same as meas. 3-4.

(**Meas. 7-8.**) With hands still on hips, turn once around to the right as in meas. 7-8 of first step.

B.

(**Meas. 1-8.**) Repeat the step, beginning with the left foot and right arm.

Ninth Step.—"THE FINISH."

A.

(**Meas. 1-2.**) Same as meas. 1-2 of first step.

Fig. 9.

(**Meas. 3.**) Like meas. 1 of first step (**one, two**).

(**Meas. 4.**) With left arm still raised, hop on left foot, and at the same time touch right foot diagonally forward (**three**); hop again on the left foot, and at the same time bring the right foot close to and in front of the left leg at the usual height (**four**).

(**Meas. 5-6.**) With both hands on hips, turn around to the right in place, as in meas. 7-8 of first step. (**Meas. 7-8.**) Without stopping, turn around still another time to the right as in meas. 5-6.

B.

(**Meas. 1-8.**) Repeat the whole, beginning with left foot and right arm. On last note stop, and hold for a moment the final position of right foot close to and behind left calf, with both hands on hips.

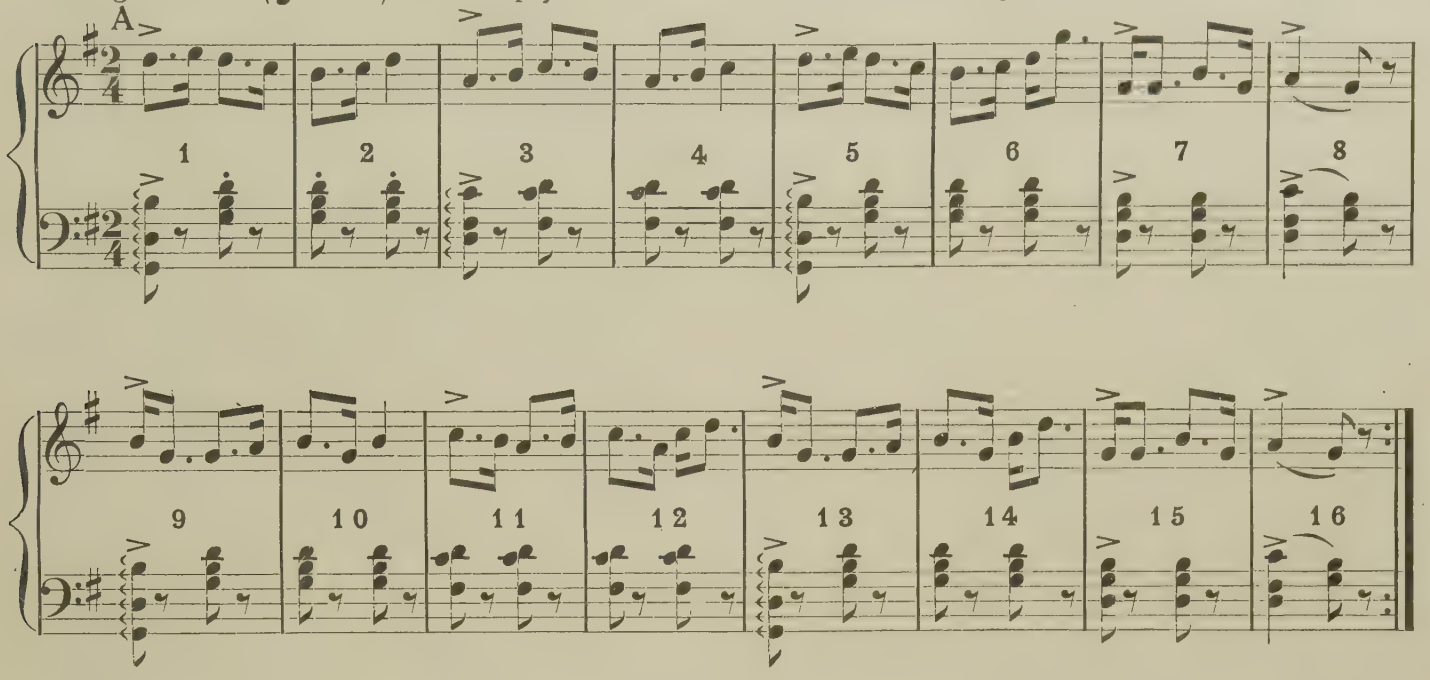
Throughout dance, movements of feet should be small and exact, and made from the knee, without rotating the thigh, and with toes carefully pointed. The knees should always be turned out directly toward the side. Observe this rule strictly, especially whenever the knee of the free foot is bent.

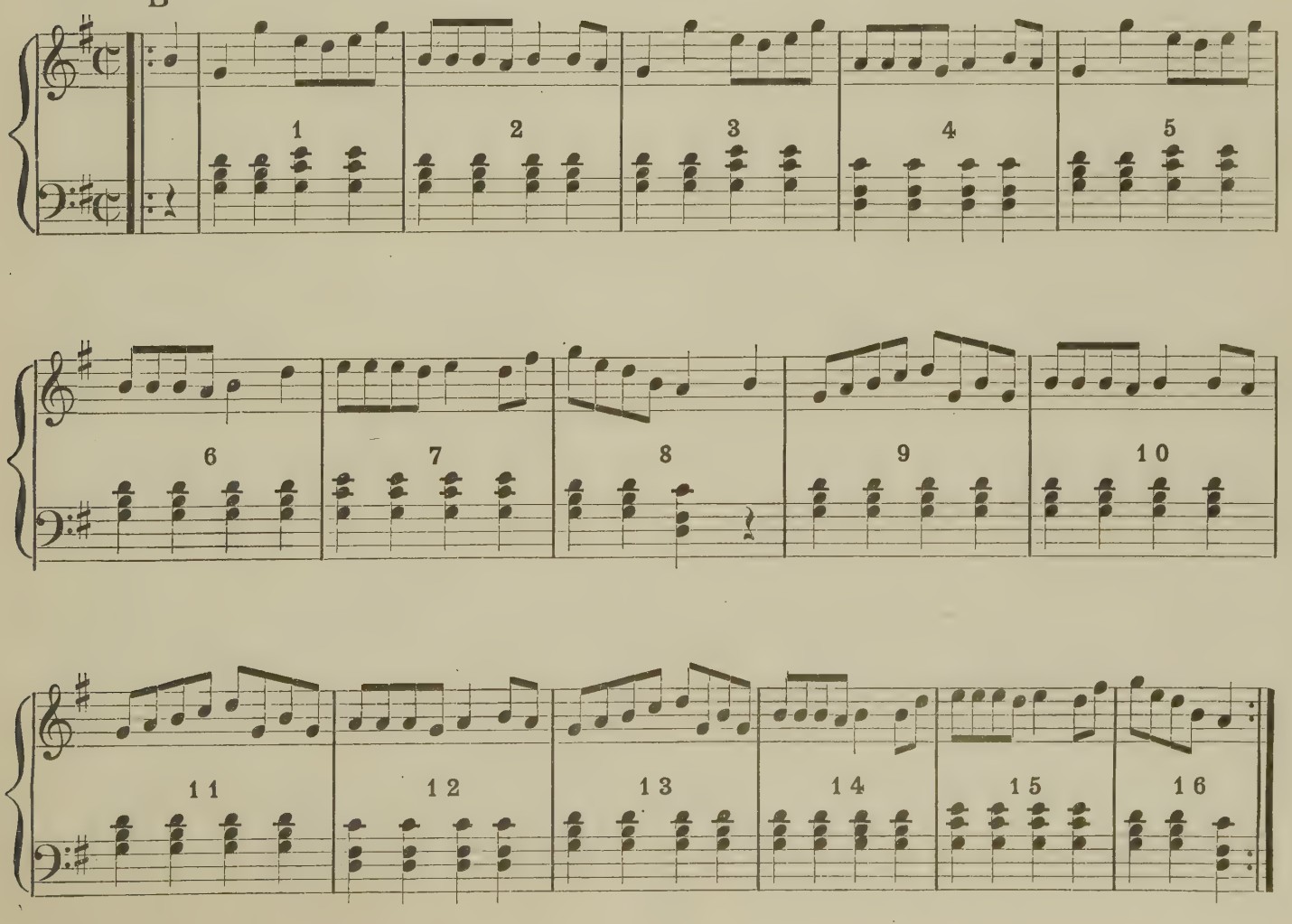
In changing hands from hips to overhead, and vice versa, they should pass each other in front of body. When hands are placed on hips, turn them so as to rest knuckles down, with wrists straight.

FOURSOME REEL.

(Scotch.)

Arr. by EMMA HOWELLS BURCHENAL.

Allegro vivace. (♩ = 120.) Strathspey. *Play 8 measures as Introduction.*

Allegro. (𝅗𝅥 = 112.) Reel.



FOURSOME REEL.

(Scotch.)

The reel has two distinct parts, the slow and the quick. The music for the slow part is a Strathspey (Highland Fling time) of sixteen measures (**A**), while the quick part is a Reel (quick time) of sixteen measures (**B**). The Strathspey is repeated again and again throughout the slow time, and then, without any pause between, the Reel is begun, and played until the conclusion of the dance.

Music for the Scotch dances should properly be played upon the bagpipes, as no other instrument can express the peculiar quality and rhythm of the Scotch dance-music (see Fig. 1).

Fig. 1.

In fitting the steps to the Strathspey music it should be counted thus: (First measure) **"one, two"**; (second measure) **"three, four."** In the Reel time each measure should be counted thus: **"One, and, two, and."**

FORMATION

The dancers, four in number, stand about four feet apart in a single line. The two at either end of the line are partners and stand facing each other; this brings the two middle ones back to back. When girls and men are dancing together, the men are in the middle and the girls are at either end.

The Steps

The steps used during the dance are Highland Fling steps, Reel steps, the "walk around" in Highland Fling time, and the "walk around" in Reel time. The "walk around" step in both cases is the simple schottische or "Scottish" step, as follows: Step forward with the right foot (**one**), close the left foot to the right foot (**two**), step forward with the right foot (**three**), hop on the right foot and at the same time extend the left foot forward (**four**).

In dancing it in Reel time it is done much more quickly than in Highland Fling time.

During the "walk around" both arms are curved and raised forward, so that the hands are about at head level, and a little further apart than the width of the shoulders [Fig. 2]. When the step is taken with the right foot, the right shoulder should be turned slightly to the front, and vice versa.

Fig. 2.

THE DANCE

INTRODUCTION

A.

(**Meas. 1-8.**) The four dancers stand still in the formation already described, with hands on hips (knuckles down) and heels together [Fig. 3].

SLOW PART (Strathspey)

"Walk Around"

1. A.

(**Meas. 1-16.**) All "walk around," describing a figure as indicated in Diagram A. In doing this

Fig. 3.

use the "Scottish" step, beginning with the right foot and starting forward and toward the left (see also Fig. 4). The girls go all the way round the figure, returning to original position. The men, however, do not quite complete the full figure, but finish in exchanged positions. (Diagrams B and C.)

Diagram A.

(**Meas. 1-16.**) Facing new partners, all dance the step described as the first step of the Highland Fling.

First Man.

Diagram B.

Second Man.

Diagram C.

2. A.

(**Meas. 1-16.**) All "walk around" as before, the men exchanging positions again, thus returning to original partners.

(**Meas. 1-16.**) All dance any one of the Highland Fling steps.

Fig. 4.

3. A.

(**Meas. 1-16.**) All "walk around" as in I.

(**Meas. 1-16.**) All dance another Highland Fling step, and at the finish, without any pause between, the quick part of the dance begins.

QUICK PART (Reel)

1. B.

(**Meas. 1-8.**) All "walk around" as before, but in quick time. (It is necessary to cover ground rapidly in order to complete the figure in eight measures of the music.)

First Reel Step

(**Meas. 9.**) With hands on hips (knuckles down), spring to the right onto the right foot (**one**), touch the left toe close to the right toe (on the inside) and at the same time rise on the toe (**and**); lower the right heel with the weight on the right foot (**two, and**).

(**Meas. 10.**) Repeat the same to the left.

(**Meas. 11.**) With the arms raised as in the "walk around," spring onto the right foot; at the same time touch the tip of the left toe close to the right toe (on the inside) (**one, and**); spring onto the left toe and at the same time touch the tip of the right toe close to the left toe (on the inside) (**two, and**) [Fig. 5].

Fig. 5.

(**Meas. 12.**) Continue same as meas. 11.

(**Meas. 13-16.**) Same as meas. 9–12.

2. B.

(**Meas. 1-8.**) All "walk around" as before.

Second Reel Step

(**Meas. 9.**) Hop on the left foot and at the same time touch the right toe close to the left toe (on the inside) (**one, and**); hop on the left foot and at the same time straighten the right knee and extend the right foot diagonally forward (**two**); make a slight hop on the left foot (**and**) [Fig. 6].

Fig. 6.

(**Meas. 10.**) Swing the right foot around and put it down across behind the left foot (**one**); make a short step to the left with the left foot (**and**); make a short step across in front of the left foot with the right foot (**two**); pause (**and**).

(**Meas. 11-12.**) Repeat the same as in meas. 9–10, but with the left foot [Fig. 7].

(**Meas. 13-14.**) Repeat with the right foot the same as in meas. 9–10.

(**Meas. 15-16.**) With arms raised as in the "walk around" make four "toe touchings" as described in meas. 11-12 of the first "reel" step.

3. B.

(**Meas. 1-8.**) All "walk around" as before.

Third Reel Step

(**Meas. 9.**) Put down the right foot, with the toe turned well out, in front of the left foot and at the same time raise the left foot slightly just behind the right heel (**one, and**); put down the left foot and at the same time raise the right foot slightly just in front of the left toe (**two, and**). (This is called "rocking," and in executing it the knees should be turned well out to the side.)

(**Meas. 10.**) Hop twice on the left foot, at the same time extending the right knee and swinging the right foot forward, sidewise, and around behind the left foot (**one, and**). Put the right foot down behind the left foot (**two**); pause (**and**).

(**Meas. 11-12.**) Repeat the same as meas. 9–10, but with the left foot.

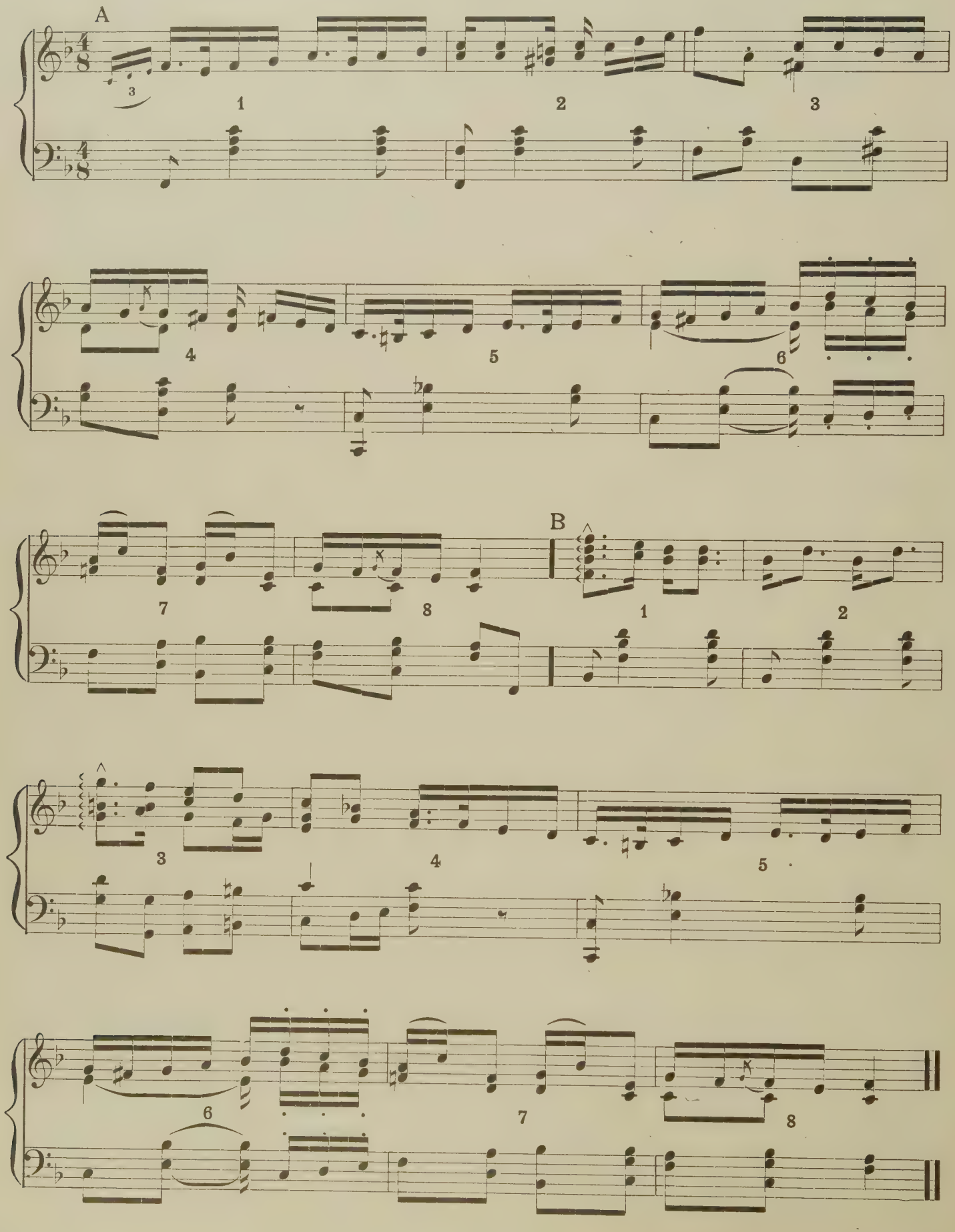
(**Meas. 13-14.**) Repeat the same as in meas. 9–10, but with the right foot.

(**Meas. 15-16.**) Finish with four "toe touchings," as at the finish of the preceding "reel" step, and hold for a moment the final attitude: the arms raised, and the right toe touched close to and inside the left toe.

Fig. 7.

CSÁRDÁS.

Con moto. (♪=120.) (Hungarian.)



CSÁRDÁS. No. 1.

(Hungarian.)

The Csárdás here described is the one that is danced most commonly by Hungarians both in the ballroom and in the country. It might be said to correspond to the American Two-Step.

It is danced in couples.

The music consists of two sections of eight measures each, which are repeated indefinitely according to the length of the dance.

In fitting the steps to the music, each measure should be counted thus: "**One, and, two, and, three, and, four, and.**"

The dancers stand in couples facing each other, Number One, the leader, with hands on partner's waist, Number Two with hands on partner's shoulders; or sometimes partners simply join both hands.

A.

(**Meas. 1.**) Number One stamps to the side with the left foot (**one, and**), closes the right foot to the left, striking the heels sharply together (**two, and**), stamps to the side with the right foot (**three, and**), closes the left foot to the right, striking the heels together (**four, and**).

(**Meas. 2-8.**) Continue the same step.

Number Two executes same step, beginning with right foot, so that both step in the same direction each time.

B.

(**Meas. 1-4.**) Beginning with the left foot, both dancers turn each other in place, making four walking steps to a measure; and on "**three, and, four, and**" of the fourth measure, close the right foot to the left, striking the heels together (**three, and**), pause (**four, and**).

(**Meas. 5-8.**) Beginning with the right foot, make the same walking turn in the other direction, finishing with the same striking of the heels (**three, and**), pause (**four, and**) in the eighth measure.

C (Music to A).

(**Meas. 1.**) Number One touches the left toe to the side with the position of the foot reversed, so that the heel is uppermost, and at the same time hops on the right foot (**one, and**), turns the foot so that the toes are raised and touches the heel in the same spot, at the same time hopping on the right foot (**two, and**); hop on the left foot and at the same time touch the right toe to the side with the position of the foot reversed so that the heel is uppermost (**three, and**), turn the foot so that the toes are raised and touch the heel in the same spot, at the same time hopping on the left foot (**four, and**).

(**Meas. 2-8.**) Continue the same step.

Number Two executes the same step, beginning with the **right** foot.

D (Music to B).

Partners turn each other in place with following step:

(**Meas. 1.**) Step forward on the left foot (**one, and**) step forward with the right foot (**two**), hop on the right foot (**and**), step forward on the left foot (**three, and**), step forward with the right foot (**four**), hop on the right foot (**and**).

(**Meas. 2-3.**) Continue the same step.

(**Meas. 4.**) Step forward on the left foot (**one, and**), step forward with the right foot (**two**), hop on the right foot (**and**), step forward with left foot (**three, and**), with a jump bring the heels together with a sharp crack and face squarely toward partner (**four**), pause (**and**).

(**Meas. 5-8.**) Repeat the same step, beginning with the right foot and turning in the opposite direction.

During this step the partners should lean the weight away from each other, and swing each other vigorously.

These steps may be continued indefinitely, according to the inclination of the dancers.

CSÁRDÁS. No. 2.

(Hungarian.)

The more difficult Csárdás steps are often danced as a solo by expert Hungarian dancers, and the following is an arrangement of some of the most characteristic steps. When danced in this way, it is called an "Hungarian Solo."

The music given for Csárdás Number One is also suitable for this dance, and each measure is counted in the same way.

1. A.

(**Meas. 1.**) With arms folded, elbows raised to shoulder-level, touch the right toe to the side with

the position of the foot reversed so that heel is uppermost and at the same time hop on the left foot, left arm curved diagonally upward, touch the right toe straight to the side in reversed position so that

Fig. 1. Fig. 2. Fig. 8.

[Fig. 1.] (**one, and**), turn the foot so that the toes are raised, and touch the heel in the same spot, at the same time hop on the left foot (**two, and**). [Fig. 2.] Hop on the right foot and at the same time touch the left toe to the side with the position of the foot reversed so that the heel is uppermost (**three, and**), turn the foot so that the toes are raised, and touch the heel on the same spot; at the same time hop on the right foot (**four, and**).

(**Meas. 2-7.**) Continue the same step.

(**Meas. 8.**) Hop on the left foot, and at the same time touch the right toe directly in front of the left (**one, and**) [Fig. 3], change the position of the feet (**two, and**), change the position of the feet again (**three, and**), pause in this position (**four, and**).

2. B.

(**Meas. 1.**) Slide the right foot to the side (**one, and**), bring the left foot to the right, immediately throwing the weight on the left foot, and raise the right leg extended to the side (**two**); bring the right foot to the left (**and**), slide the left foot to the side (**three, and**), bring the right foot to the left, immediately raising the left leg extended to the side (**four**), bring the left foot to the right (**and**).

(**Meas. 2-7.**) Continue the same step.

(**Meas. 8.**) Finish as described for meas. 8 of 1.

3. B.

(**Meas. 1.**) With right hand at the waist and the heel is uppermost, and at the same time hop on the left foot [Fig. 4], (**one, and**); turn the foot so that the toes are raised, and touch the heel in the same spot, at the same time hop on the left foot [Fig. 5] (**two, and**); touch the right toe directly in front of the left toe and at the same time hop on the left foot [Fig. 6] (**three, and**); extend the right foot diagonally forward and at the same time hop on the left foot (**four, and**). [Fig. 7.]

(**Meas. 2.**) With the position of the arms reversed, hop on the right foot and at the same time touch the left toe to the side with the foot in reversed position so that the heel is uppermost (**one, and**); turn the foot so that the toes are raised, and touch the heel in the same spot, at the same time hop on the right foot (**two, and**); touch the left toe directly in front of the right toe, and at the same time hop on the right foot (**three, and**); extend the left foot diagonally forward, at the same time hop on the right foot (**four, and**).

(**Meas. 3-7.**) Continue the same step.

(**Meas. 8.**) Finish as described for the eighth measure of 1.

4. B.

(**Meas. 1.**) With arms folded slide to the side with the right foot (**one, and**), bring the left foot to the right, immediately throwing the weight on it and raising right leg extended to the side (**two**), raise the right foot to the left knee, and at the

same time hop on the left foot (**and**), slide to the side with the right foot (**three, and**); bring the left foot to the right, instantly throwing the weight on it and raising the right leg extended to the side (**four**); bring the right foot to the left knee, at the same time hopping on the left foot (**and**).

The turns in this step are done with the face toward the front as much as possible; looking back over the left shoulder at the beginning of the turn [Fig. 8], and turning the head quickly over the other shoulder in the second half of the turn. The stamps are vigorous and snappy.

Fig. 3. Fig. 4. Fig. 5. Fig. 6. Fig. 7.

(**Meas. 2.**) Hop on the right foot and at the same time touch the left toe directly in front of the right toe (**one, and**); change the position of the feet (**two, and**); change the position of the feet again (**three, and**); pause (**four**); raise the left foot to the right knee and at the same time hop on the right foot (**and**).

(**Meas. 3.**) Same step as first measure, but using the left foot and moving to the left.

(**Meas. 4.**) Same as second measure, but beginning with the other foot.

(**Meas. 5-8.**) Repeat all.

5. A.

(**Meas. 1.**) Stamp the right foot (**one**), stamp the left foot (**and**), stamp the right foot (**two**), pause (**and**); repeat (**three, and, four, and**).

While making these six stamps, turn once around to the right in place.

(**Meas. 2.**) Hop on the right foot, and at the same time touch the left toe directly in front of the right toe (**one, and**), change the position of the feet (**two, and**); change position of the feet again (**three, and**), pause (**four, and**).

(**Meas. 3.**) Same as first measure, but begin with the left foot and turn around to the left.

(**Meas. 4.**) Same as second measure, but begin with the other foot.

(**Meas. 5-8.**) Repeat all.

6. B.

(**Meas. 1.**) With the right foot raised to the side, hop on the left foot and at the same time strike the right heel sharply against the left heel (**one, and**); hop again on the left foot and at the same time strike the right heel against the left heel (**two, and**). (In making these two hops, move to the right, covering as much distance as possible.) Make a long step sideward with the right foot (**three, and**), with the left foot step across behind the right foot (**four, and**).

(**Meas. 2.**) Same as first measure.

(**Meas. 3.**) Touch the right toe to the side, with the foot turned so that the heel is uppermost, at the same time hop on the left foot (**one, and**); turn the right foot and touch the heel in the same spot and at the same time hop on the left foot (**two, and**); hop on the right foot, and at the same time touch the left toe to the side with the heel uppermost (**three, and**); turn the left foot, and touch the heel in the same spot (**four, and**).

(**Meas. 4.**) Hop on the right foot, and at the same time touch the left toe directly in front of the right toe (**one, and**); change the position of the feet (**two, and**), change the position of the feet again (**three, and**), pause (**four, and**).

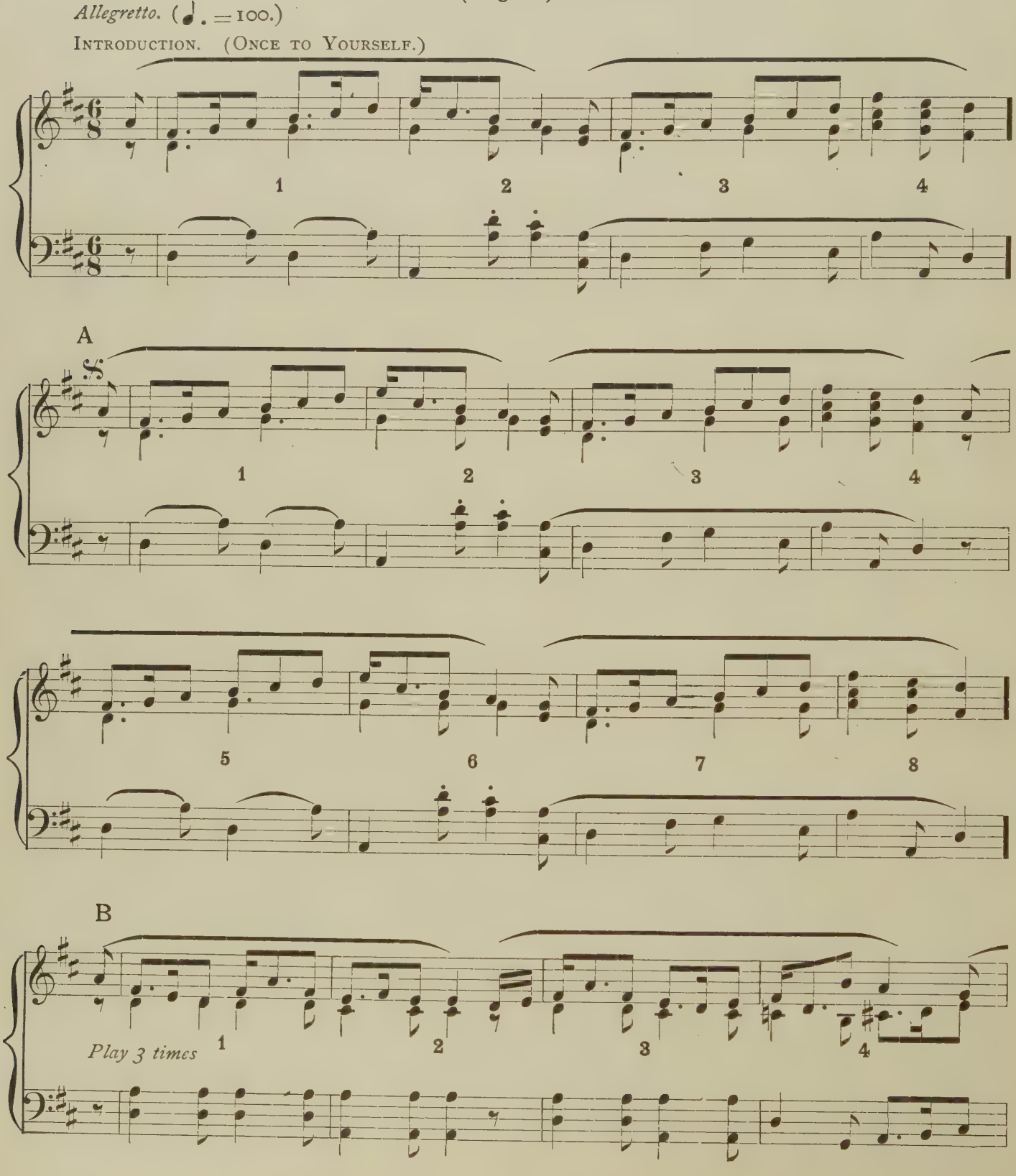
(**Meas. 5-8.**) Repeat all, beginning with the other foot and moving toward the left.

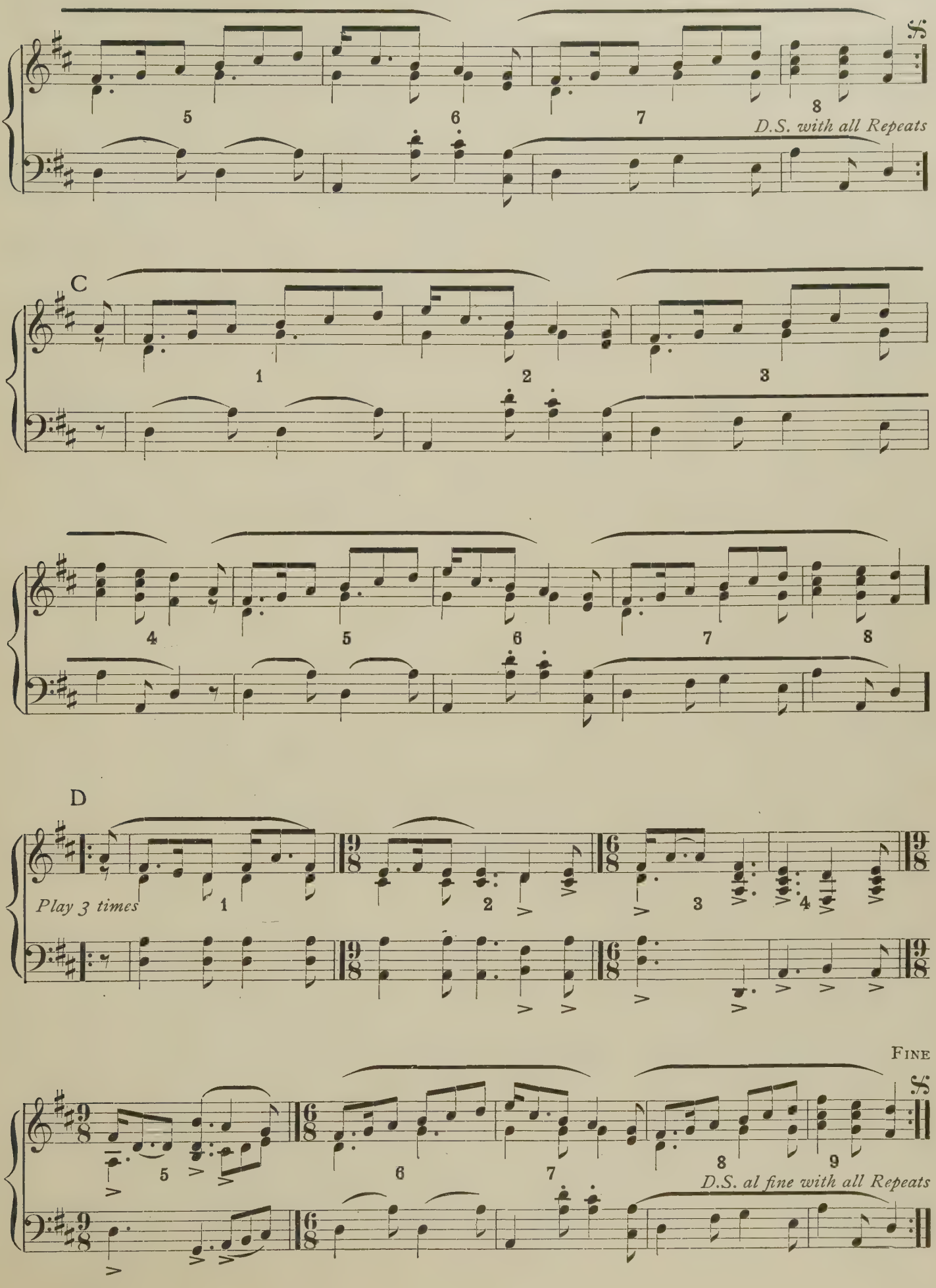
7 A.

(**Meas. 1-8.**) Same as the fifth step, but this time the music is played very rapidly and the turns are made correspondingly fast. The whole dance should have military dash and precision. The head should be held up and back; the elbows, when the arms are folded, should be kept shoulder-high.

MORRIS DANCE: — "Laudnum Bunches."

(**English.**)




D.S. with all Repeats
C
D
Play 3 times
Fine
D.S. al fine with all Repeats

MORRIS DANCE: — "Laudnum Bunches."

(English.)

The music consists of an introduction of four measures; A, of eight measures; and B, of eight measures, which is played three times; C, of eight measures; and D, of nine measures, played three times. Each dancer wears a large handkerchief tied by its corner to the middle finger of either hand.

In fitting the steps to the music, each measure should be counted thus: "**One, and, two, and.**"

As there are but three steps and the jump used throughout the dance, the explanation of these is given first, and in the description of the dance which follows these steps will be indicated as "**Step One,**" "**Step Two,**" "**Step Three,**" and "**Jump.**"

THE STEPS.

"Step One."

(**Meas. 1.**) Step onto the right foot and at the same time raise the left foot forward as in walking (**one**) hop on the right foot and at the same time straighten the left knee so as to ring the bells sharply (**and**), step with the left foot, and at the same time raise the right foot forward (**two**), hop on the left foot and at the same time straighten the right knee (**and**). At the same time that this is done, the hands, which were already raised high above the head, are each swung twice in small circles, beginning inward, thus waving the handkerchiefs overhead. [Fig. 1.] This step is continued as many times as is called for in the description of the dance, and is always followed by the **Jump**, which is executed in the following way:

"Jump."

(**Meas. 1.**) The extended arms are lowered until they are at the side, and at the same time the knees are slightly bent in preparation for the Jump (**one, and**), with rigidly extended arms; the arms are thrown straight overhead and at the same time the dancer jumps about as high as his own foot from the ground, and while in the air holds his legs and body straight and rigid, landing on the same spot from which he jumped still holding the legs and body as rigid as is possible without too much jar (**two, and**). This Jump occurs at the beginning as well as the end of every figure in the dance, and it should be particularly borne in mind that each dancer before starting to execute any figure of the dance must **jump** on the last measure before the beginning of that figure.

"Step Two."

(**Meas. 1.**) Starting with the hands overhead, step onto the right foot and at the same time raise the left foot forward as in walking (**one**); step with the left foot and at the same time raise the right foot forward as in walking (**and**); step with the right foot and at the same time raise the left foot forward as in walking (**two**). In this position hop on the right foot and at the same time straighten the left knee (**and**). While this is being done, the arms are swung down and backward on **one, and,** and forward and up on

Fig. 1.

two, and. This step is continued, beginning alternately with right foot and left foot, as many times as are called for in the description.

"Step Three."

CAPERS.

(**Meas. 1.**) Starting with the hands overhead, spring onto the right foot and immediately raise the left foot forward until it is as high as the right knee. At the same time swing the arms down and backward vigorously; pause in this position (**one, and**). Repeat, springing onto the left foot and raising the right foot forward, but this time swing the arms vigorously forward and up; pause in this position (**two, and**). Eight of these are done in succession, and they occur only during D, from the last half of the second measure to the end of the fifth measure.

THE DANCE.

Introduction [or "Once to yourself"].

(**Meas. 1-4.**) The dancers stand in two parallel lines, of three each, all facing forward in the same direction, and numbered as shown in the diagram:

6 ▽ ▽ 5
4 ▽ ▽ 3
2 ▽ ▽ 1

Number One is the **Leader.** In this position the dancers stand still during the first three measures of the Introduction, and, on the last measure, jump.

1. A.

"Up and Back, Down and Back."

(**Meas. 1-2.**) With Step Two, all the dancers move forward up the room.

(**Meas. 3.**) With Step One, they move backward.

(**Meas. 4.**) All jump.

(**Meas. 5-6.**) All face about in the opposite direction, and with Step Two, the dancers move forward down the room.

(**Meas. 7.**) With Step One, they move back.

(**Meas. 8.**) All jump, and at the same time make a quarter-turn inward, so that the two lines face each other.

2. B. **"Corners."**

(**Meas. 1-3.**) Numbers One and Six, with Step Two, cross to each others' places, keeping each other to the right as they pass. [Fig. 2.]

Fig. 2.

(**Meas. 4.**) With Step Two, both turn to the right in place, so that they face each other.

(**Meas. 5-6.**) With Step Two they advance so as to meet face to face in the centre.

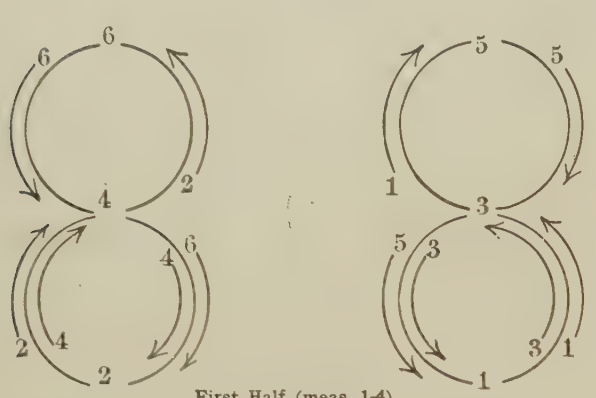
(**Meas. 7.**) With Step One they retire to their corners.

(**Meas. 8.**) Jump. (Numbers One and Six should now have changed places.)

(**Meas. 1-8.**) Numbers Two and Five repeat the same, changing to each others' places.

(**Meas. 1-8.**) Numbers Three and Four repeat the same, changing to each others' places.

3. C. "Chain."



First Half (meas. 1-4).

With the following steps, all make a half-chain (see Diagram, First Half of Chain).

(**Meas. 1-2.**) Step Two.

(**Meas. 3.**) Step One.

(**Meas. 4.**) Jump, and at the same time face the opposite line.

(**Meas. 5-8.**) Repeat the same steps and complete the full chain (see Diagram, Second Half of Chain).

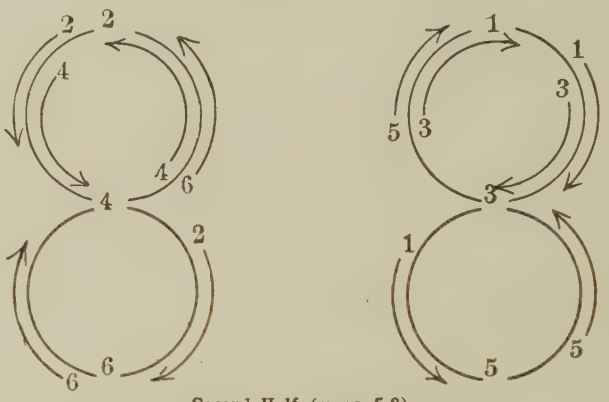
4. B. "Corners."

All change places as described before for second figure. At the end of this figure, the dancers should be back in their original positions, with the lines facing each other.

5. C. "Cross over."

(**Meas. 1-2.**) With Step Two, the dancers all move forward to their opposites' places, keeping each other on the right as they pass.

(**Meas. 3.**) With Step Two, all turn around to the right in place, so that the two lines face each other.



Second Half (meas. 5-8).

(**Meas. 4.**) All jump.

(**Meas. 5-8.**) Repeat the same, crossing back to original positions.

6. D. "Capers."

(**Meas. 1.**) With Step Two, Numbers One and Six dance toward each other.

(**Meas. 2, 1st half.**) Jump. (**Last two notes.**) Take one "caper" step forward.

(**Meas. 3-5.**) With three more "caper" steps Numbers One and Six cross to each others' places, keeping each other to the right as they pass; then with two more "caper" steps turn to the right in place, so as to face each other; with two more "caper" steps advance so as to meet face to face in the centre.

(**Meas. 6-7.**) With Step Two, dance in place.

Fig. 3.

(**Meas. 8.**) With Step One, move back to place.

(**Meas. 9.**) Jump.

(**Meas. 1-9.**) Numbers Two and Five repeat the same, crossing to each others' places. Numbers Three and Four also repeat the same, crossing to each others' places.

7. C. "Back to Back."

(**Meas. 1.**) With Step Two, all the dancers move forward, barely passing opposites and keeping them to the right.

(**Meas. 2.**) With Step Two, move to the right around opposite, keeping back to back.

(**Meas. 3.**) With Step One, all move back to original positions.

(**Meas. 4.**) Jump.

(**Meas. 5-8.**) All repeat the same, but keep the opposite this time to the left and move around to the left.

8. D. "Capers."

(**Meas. 1-9.**) Numbers One and Six, with steps as described in fifth figure, cross back to their original positions. Numbers Two and Five repeat the same.

(**Meas. 1-5.**) Numbers Three and Four repeat the same as in meas. 1-5 in fifth figure.

(**Meas. 6-7.**) With "**Step Two,**" Numbers One and Two dance in place; Numbers Three, Four, Five and Six **move forward and in,** so as to form a half-circle.

(**Meas. 8.**) With **Step One** all dance in place.

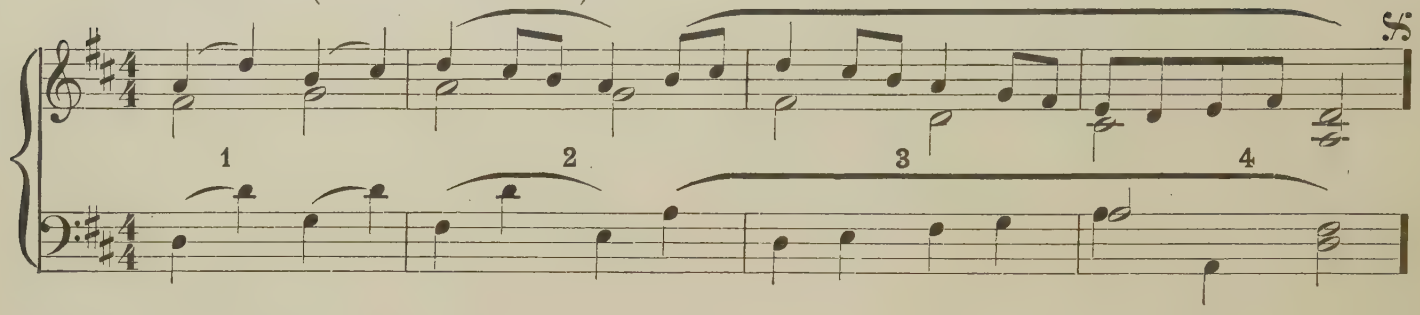
(**Meas. 9.**) All jump, and land on the left foot with the right foot raised forward and the arms thrown overhead, and on the last note shout "**Hey!**" lustily. [Fig. 3.]

MAY-POLE DANCE:—"Bluff King Hal."

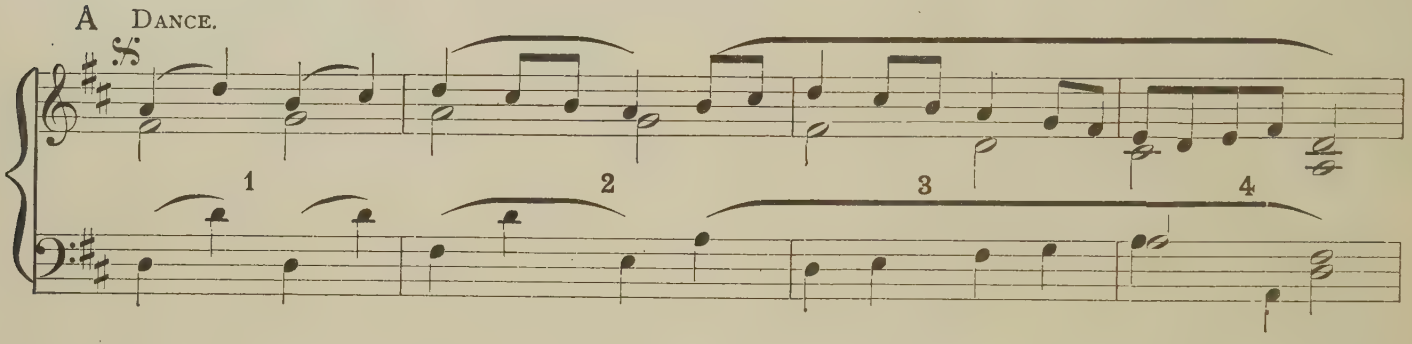
(English.)

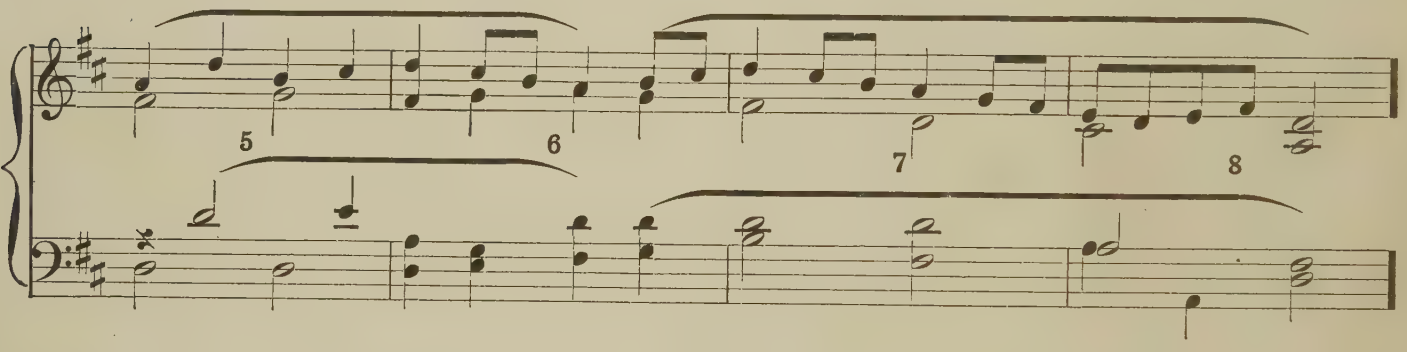
Vivace. (♩=80.)

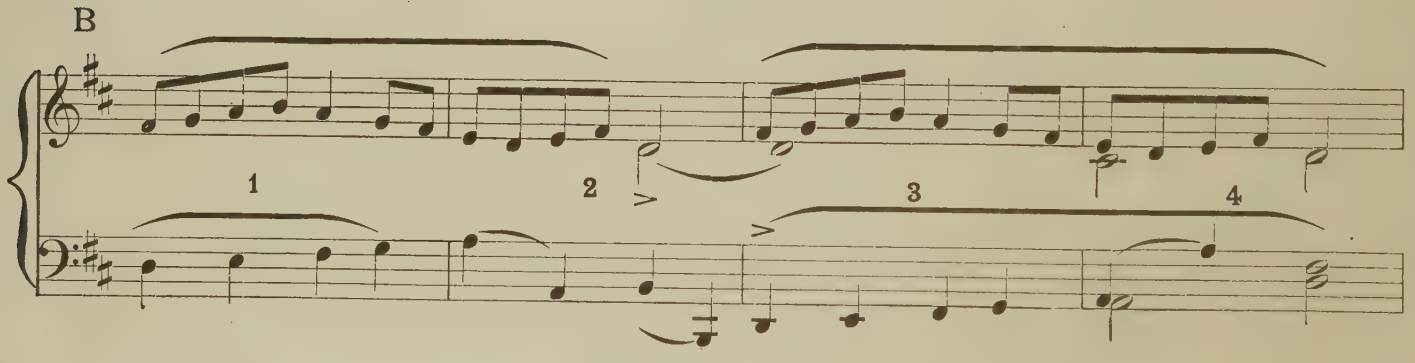
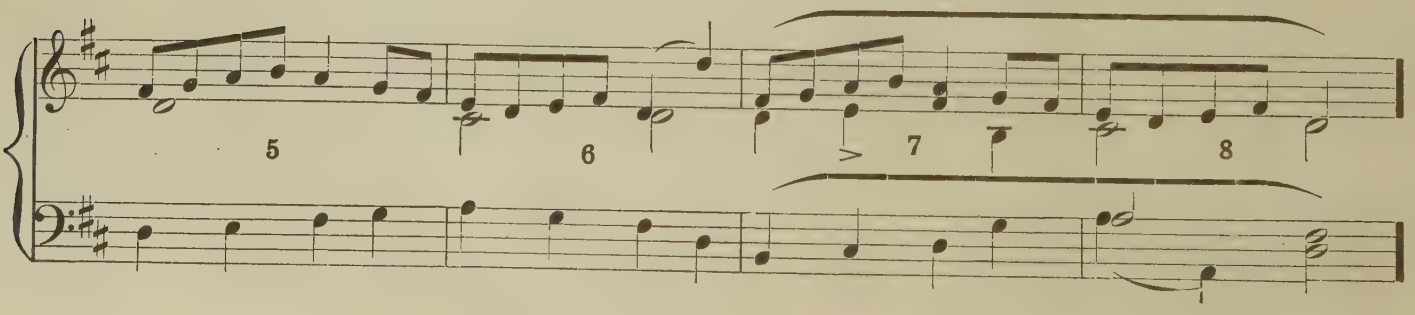
INTRODUCTION. (ONCE TO YOURSELF.)

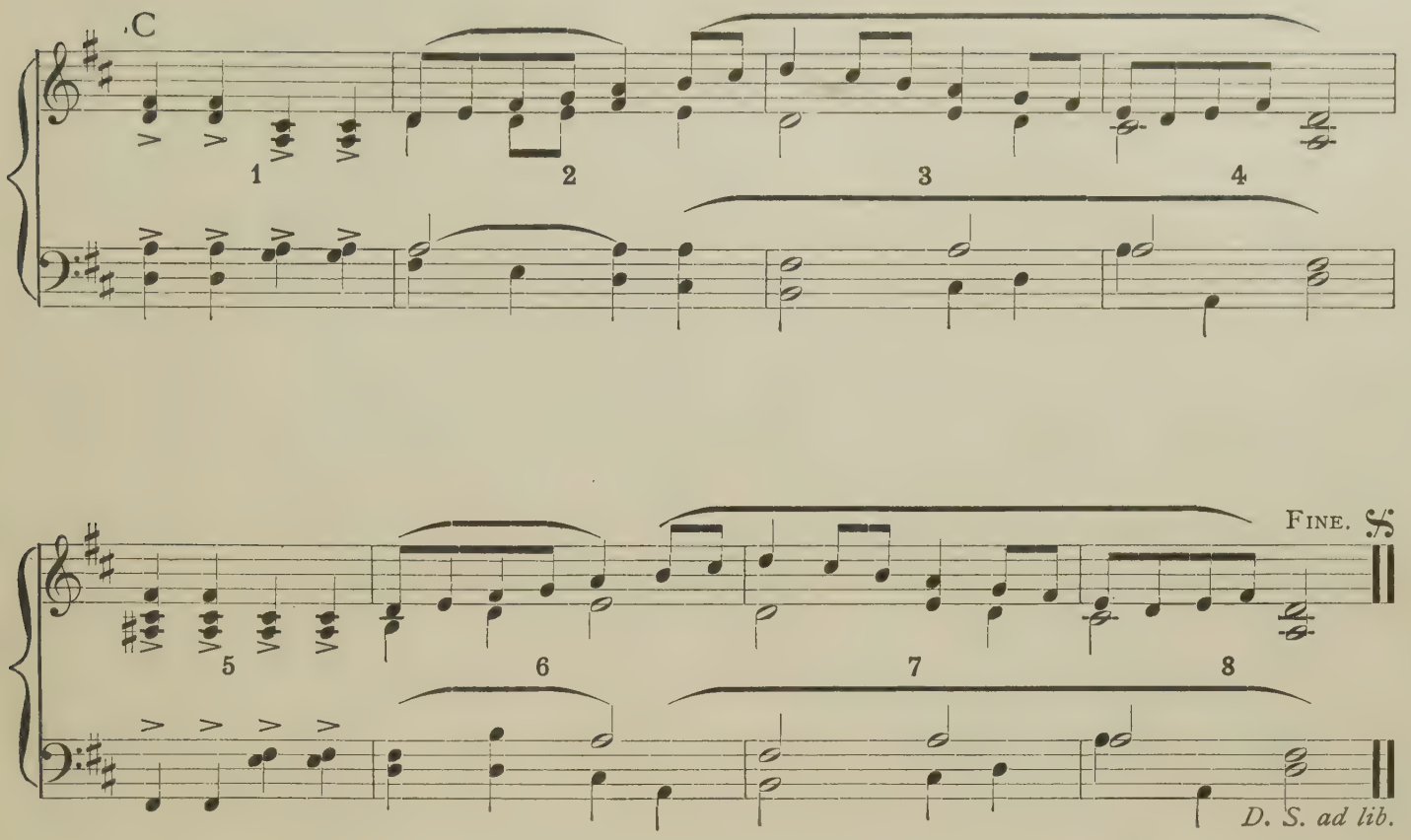


A DANCE.





B





MAY-POLE DANCE.

The music consists of an Introduction of four measures, and three parts of eight measures each. The Introduction is played only once, while the dancers stand ready to begin the dance. Throughout the entire dance (except as described in the third and fifth steps) the step used is a vigorous skip with high knee-action and swaying of the head from side to side.

Fig. 1.

The dancers in couples form a double circle about the May-pole, all facing in the same direction; Number One in each couple on the left, Number Two on the right.

right foot, all skip around the pole in a circle, making two skips to each measure. [Fig. 1.]

(**Meas. 7-8.**) With four skipping steps, the couples swing in facing the pole, and forming a

Fig. 2.

INTRODUCTION.

[Once to Yourself.]

(**4 meas.**) With inside hands joined shoulder-high, and outside hands holding skirts diagonally outward, all stand with the right foot pointed forward and hold this position through the four measures of the Introduction.

single circle with hands joined.

2. B.

(**Meas. 1-2.**) With four skipping steps, all advance toward the pole. [Fig. 2.]

(**Meas. 3-4.**) With four skipping steps, all move back from the pole. [Fig. 3.]

(**Meas. 5-8.**) Same as meas. 1-4.

1. A.

(**Meas. 1-6.**) In couples, beginning with the

3. C.

(**Meas. 1-8.** Join right hands, lifting skirts

Fig. 3.

with left hands, and beginning with the right foot turn partners, making two skipping steps to a measure. Finish with Number One inside, with back to the pole and facing partner.

4. A.

(**Meas. 1.**) Lifting their skirts with both hands and beginning with the right foot, Number One and Number Two each polka to the right. In this step each measure should be counted "**one, and, two, and.**"

(**Meas. 2.**) Hop on the right foot and at the same time point the left foot forward and slightly to the left (**one, and**), hop on the right foot, and at the same time touch the left toe behind the right heel (**two, and**).

(**Meas. 3-4.**) Repeat the same, beginning with the other foot and moving to the left.

(**Meas. 5-6.**) Same as meas. 1-2.

(**Meas. 7-8.**) Same as meas. 3-4.

5. B.

(**Meas. 1-7.**) Join right hands and turn partners beginning with the right foot, and making one polka-step to a measure. During this step the free hand lifts the skirt as before.

(**Meas. 8.**) All swing into a single circle, with one more polka-step.

6. C.

(**Meas. 1-8.**) All dance around the circle, beginning with the right foot and making two skipping steps to a measure.

7. A.

(**Meas. 1-2.**) With four skipping steps, all advance toward the pole.

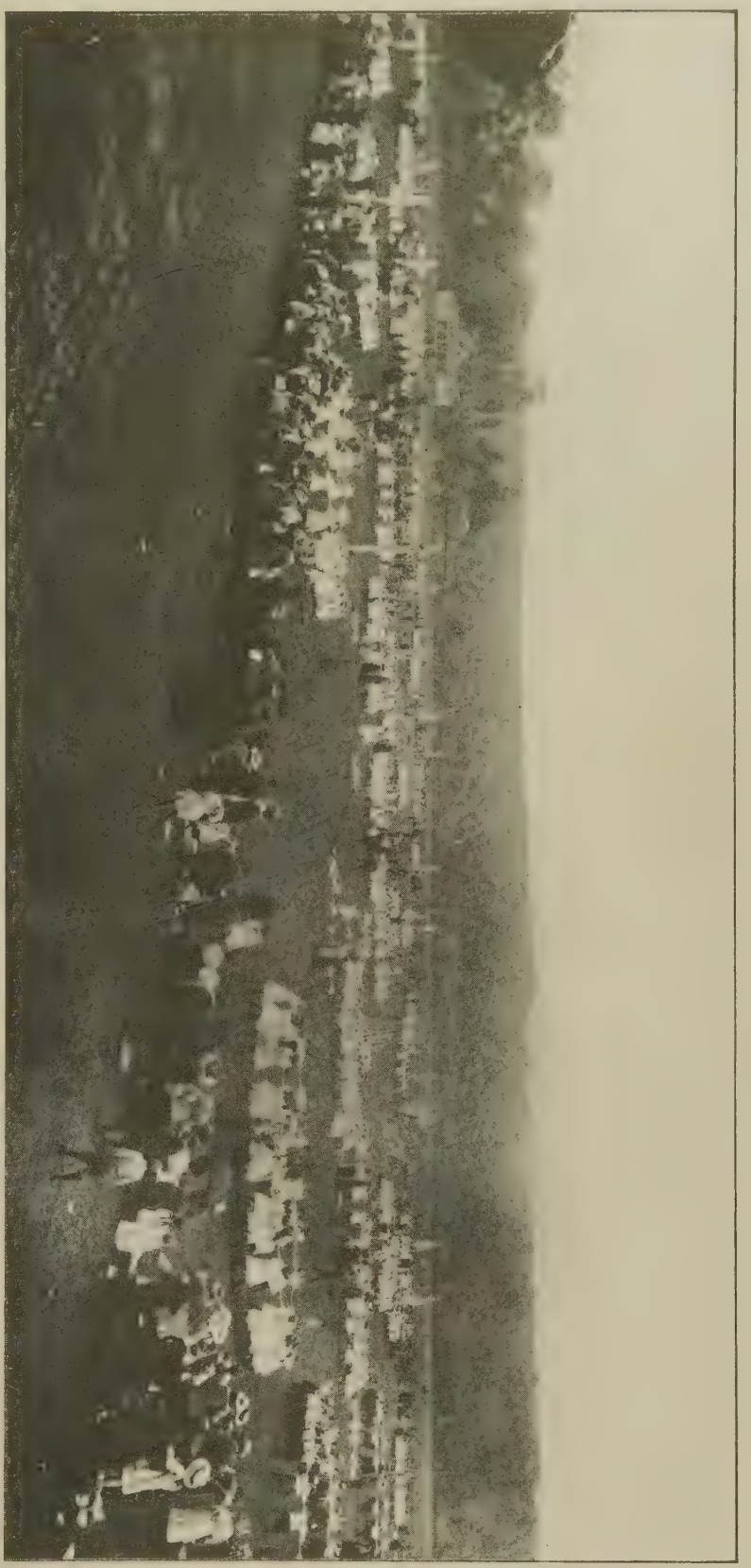
(**Meas. 3-4.**) With four skipping steps, all move back from the pole.

(**Meas. 5-8.**) Same as meas. 1-4.

8. B-C.

(**Meas. 1-2.**) With four skipping steps, the first couple advance to the pole, and each grasps a ribbon with the right hand.

(**Meas. 3-4.**) With four skipping steps, move backward



May-Day in Van Cortlandt Park.

from the pole to place, and immediately face each other, with the right foot pointed toward partner, Number One turned

Fig. 4.

slightly toward the pole, Number Two turned slightly away from the pole.

(**Meas. 5-6.**) The second couple do the same.

(**Meas. 7-8.**) The third couple do the same.

Continue until all have taken ribbons.

If there are four couples, this will bring them to the eighth measure of C.

Fig. 5.

9. A-B.

Winding the May-pole.

(**Meas. 1-16.**) With thirty-two skipping steps, all make a grand chain, Number Twos moving around the circle from right to left, Number Ones in the opposite direction. This will wind the May-pole. [Fig. 4.]

10. C.

(**Meas. 1-2.**) With four skipping steps all advance to the pole and drop ribbons.

(**Meas. 3-4.**) All join hands, and with four skipping steps move back from the pole.

(**Meas. 5-8.**) Advance and retire again.

11. A.

(**Meas. 1-8.**) Still in a single circle, with sixteen skipping steps all dance around pole. [Fig. 5.]

12. C.

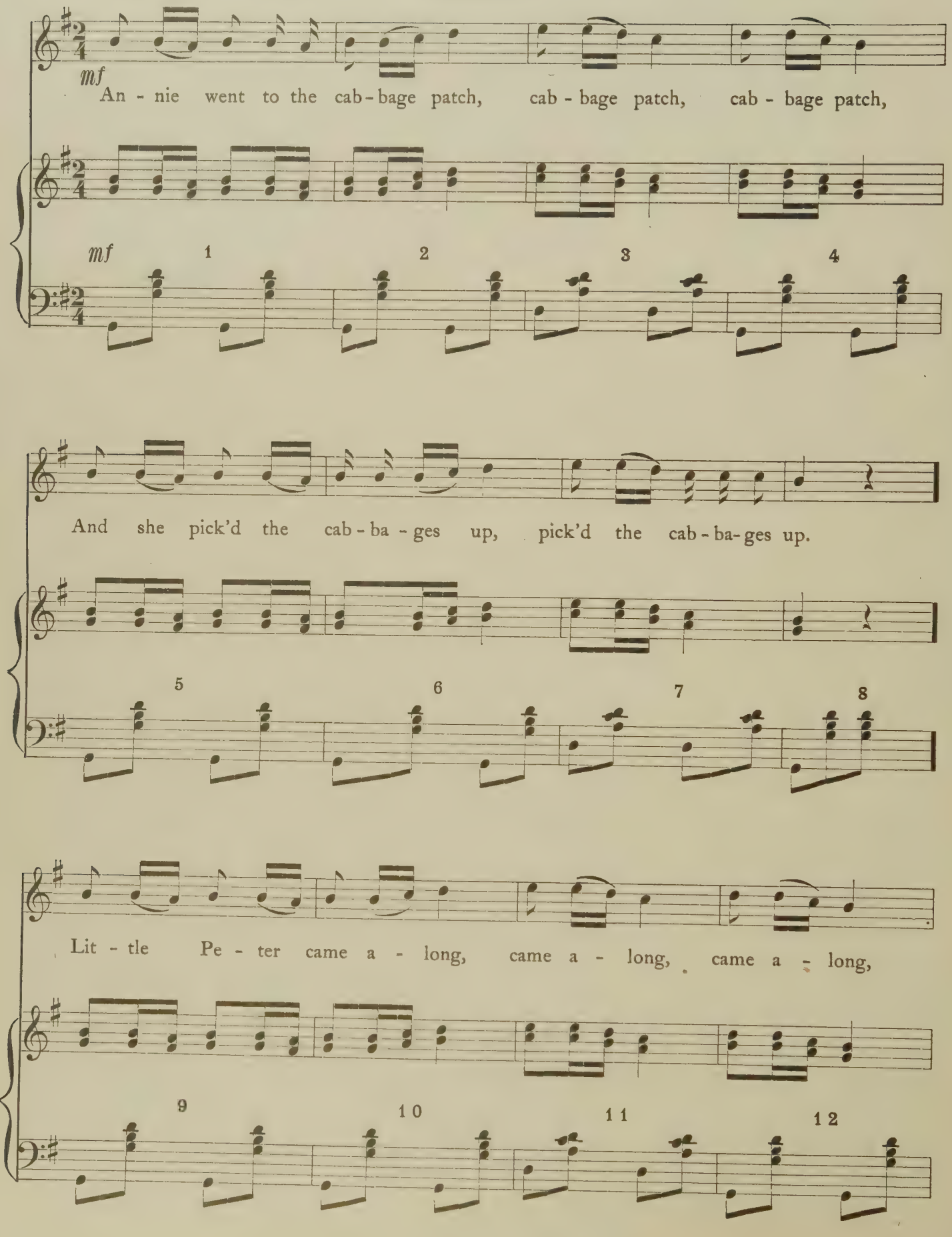
Omit B, and play C for this last figure.

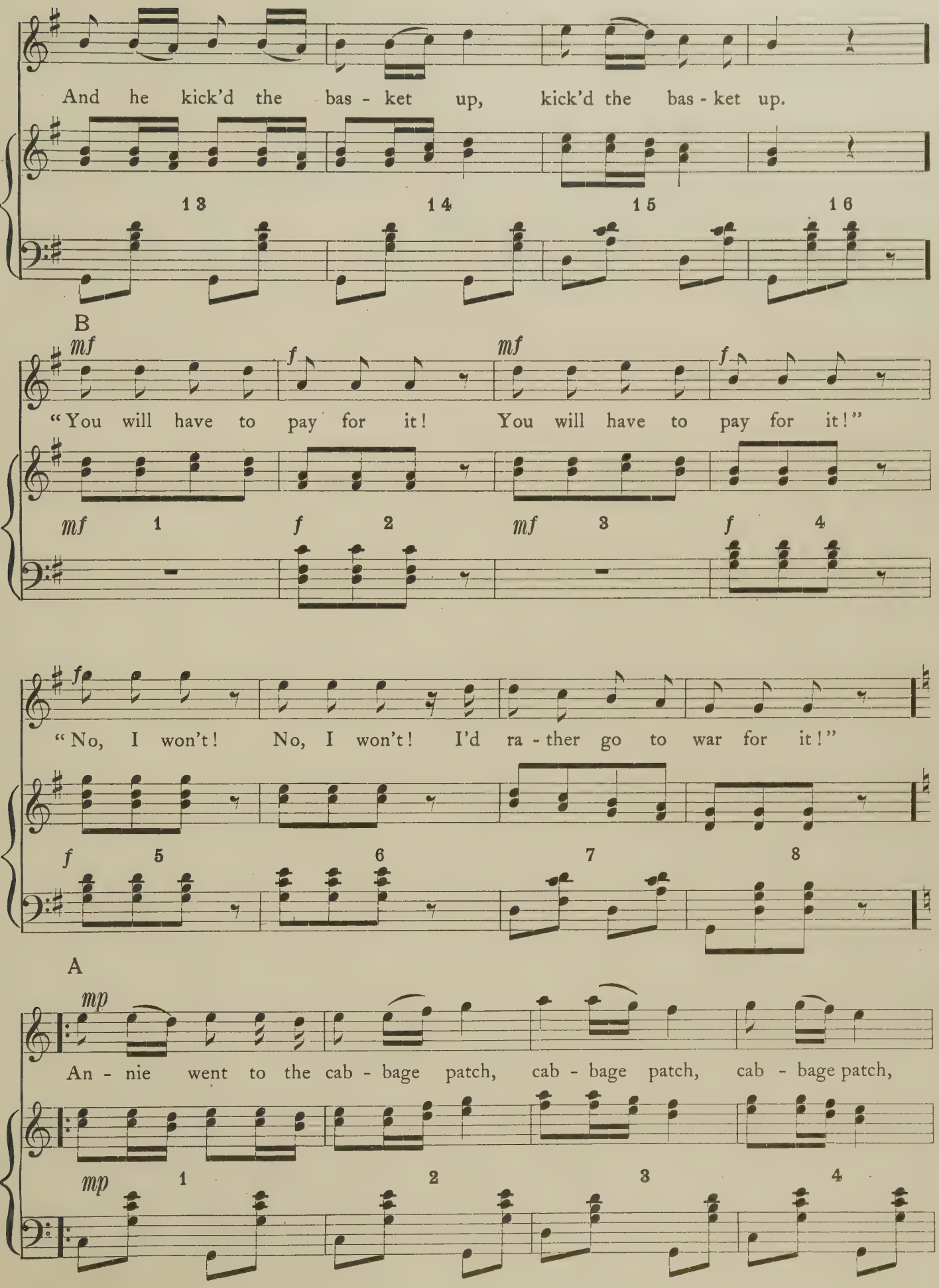
(**Meas. 1-8.**) Number One of the first couple releases the hand of the dancer in front of her. All continue skipping, and Number One leads the dancers in a string away from the pole, all singing.

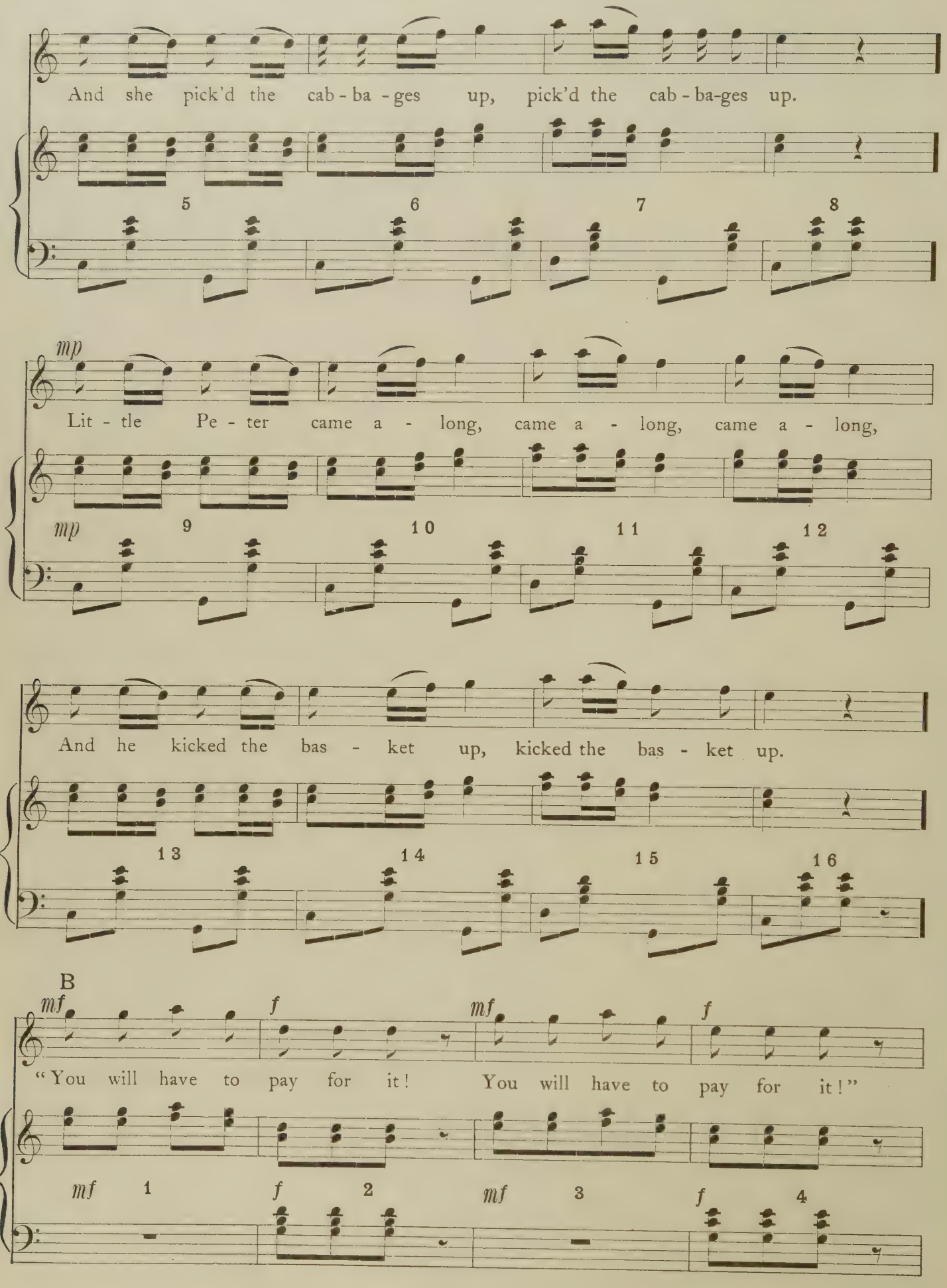
The May-pole, which is supposed to be dedicated to the Goddess of Flowers, stands at least twelve feet from the ground. Its top is dressed with flowers, and from it hang long streamers (one for each of the dancers) of various light spring colors. Every movement of the dance should be free and joyous, expressive of the sunshine and new life that comes with spring.

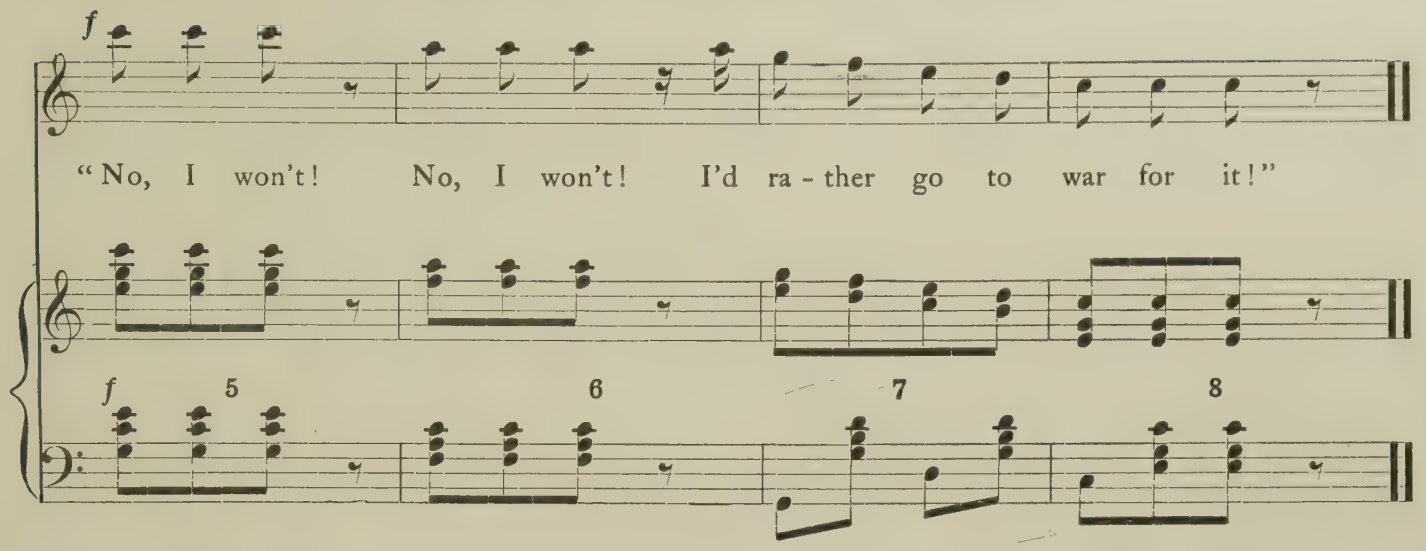
STRAŠÁK.

A *Tempo di Polka.* (♩ = 128.) (Bohemian.) B. G.


mf
An - nie went to the cab - bage patch, cab - bage patch, cab - bage patch,
mf 1 2 3 4
And she pick'd the cab - ba - ges up, pick'd the cab - ba - ges up.
5 6 7 8
Lit - tle Pe - ter came a - long, came a - long, came a - long,
9 10 11 12


And he kick'd the bas - ket up, kick'd the bas - ket up.
13 14 15 16
B
mf f mf f
"You will have to pay for it! You will have to pay for it!"
mf 1 f 2 mf 3 f 4
f
"No, I won't! No, I won't! I'd ra - ther go to war for it!"
f 5 6 7 8
A
mp
An - nie went to the cab - bage patch, cab - bage patch, cab - bage patch,
mp 1 2 3 4


And she pick'd the cab - ba - ges up, pick'd the cab - ba-ges up.
5 6 7 8
mp
Lit - tle Pe - ter came a - long, came a - long, came a - long,
mp 9 10 11 12
And he kicked the bas - ket up, kicked the bas - ket up.
13 14 15 16
B
mf f mf f
"You will have to pay for it! You will have to pay for it!"
mf 1 f 2 mf 3 f 4



STRAŠÁK.

(Bohemian.)

The Strašák music consists of two distinct strains: — **A**, the first, is repeated, making sixteen measures; **B**, the second, consists of but eight measures.

In fitting the steps to the music, each measure should be counted thus: **"One, and, two, and."**

The dancers form a single circle with partners facing each other. Partners take the ordinary position for round dancing, *i.e.*: — Number One places right arm around partner's waist.

Number One places hands on either side of partner's waist.

Fig. 1.

Number Two places left hand on partner's shoulder. Their other hands are joined and held out to the side shoulder high, with arms extended.

Number One begins with the left foot, Number Two with the right.

A.

Couples polka forward around the circle (from left to right) turning in the usual way.

The polka is executed on the toes very lightly and breezily. In executing the polka:

(**Meas. 1.**) Number One steps forward with the left foot (**one**), closes the right foot to left (**and**), steps forward with the left (**two**), hops on the left foot (**and**).

(**Meas. 2.**) Repeat the same, beginning with right foot.

(**Meas. 3-16.**) Continue, alternating left foot and right foot. [Fig. 1.]

B.

(**Meas. 1.**) With hands on hips, the dancers stand still facing each other.

(**Meas. 2.**) Dancers stamp vigorously three times; left (**one**), right (**and**), left (**two**), pause (**and**).

(**Meas. 3.**) Dancers stand still.

(**Meas. 4.**) Dancers clap own palms together sharply three times (**one, and, two**), pause (**and**).

(**Meas. 5.**) With left hand on hip [Fig. 2], shake right forefinger three times threateningly at partner (**one, and, two**), pause (**and**).

(**Meas. 6.**) With right hand on hip, shake left

forefinger three times threateningly at partner (**one, and, two**), pause (**and**).

(**Meas. 7.**) With left hand on hip, strike vigorously with the right hand partner's right hand (**one**). Immediately whirl once around in place to the left on left foot, keeping right foot raised from the ground (**and, two, and**).

Fig. 2.

(**Meas. 8.**) With hands on hips, and facing partner, stamp three times vigorously in place, beginning with the right foot (**one, and, two**), pause (**and**).

The dance is repeated any number of times desired.

The movements of **A** should be very light and springy, and the dancers should cover as much distance as possible in moving around the circle. During **B**, when the dancers are standing still they should look very fiercely at one another, and all the movements should be vigorous and threatening.

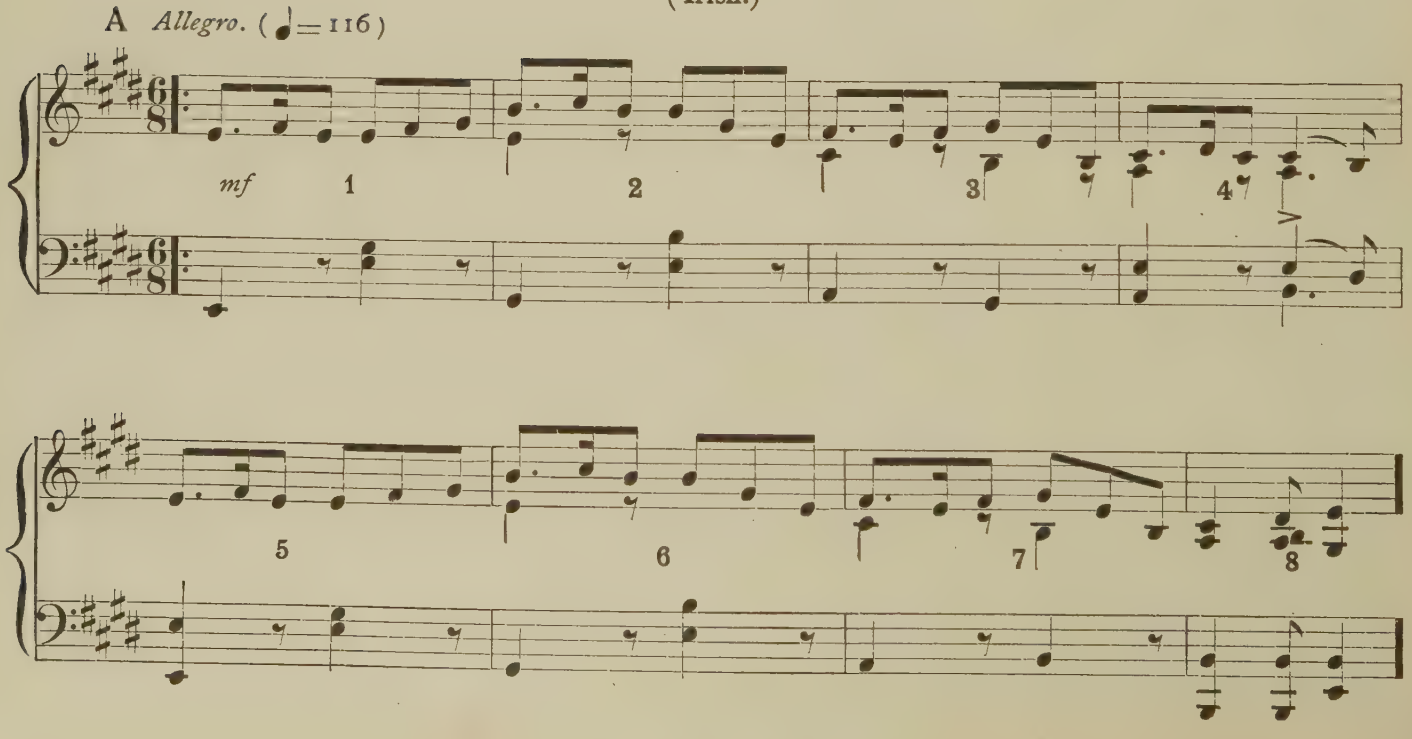
This dance tells the story of an old and popular Bohemian song which might be sung during the dance. A literal translation of the Bohemian is as follows:

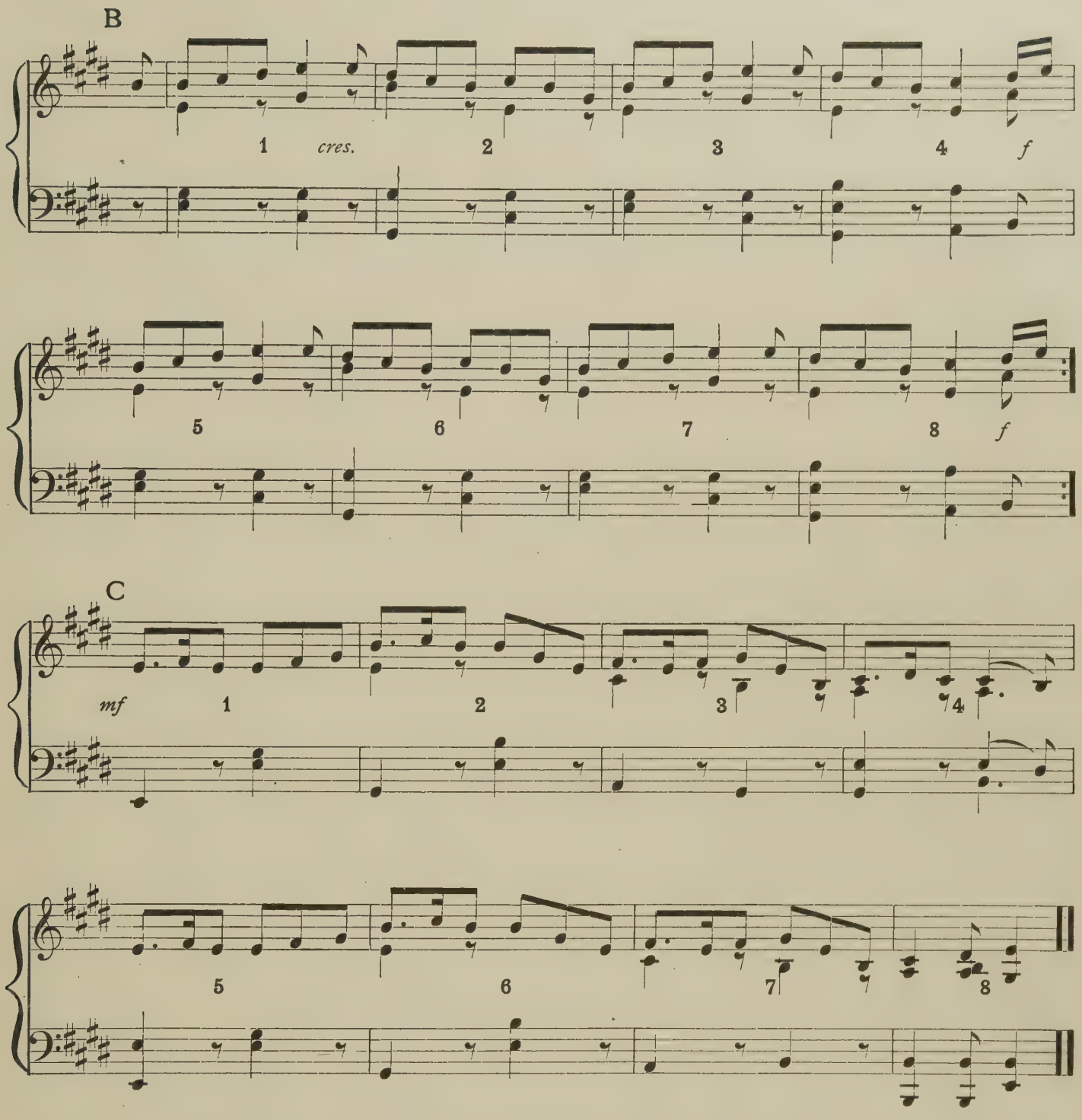
Annie went to the cabbage patch, cabbage patch, cabbage patch,
And she picked the cabbages up, picked the cabbages up.
Little Peter came along, came along, came along,
And he kicked the basket up, kicked the basket up.

"You will have to pay for it!
You will have to pay for it!"
"No, I won't! No, I won't!
I'd rather go to war for it!"

JIG.—"St. Patrick's Day."

(Irish.)





JIG.—"Saint Patrick's Day."

(Irish.)

The music consists of three parts of eight measures each.

In fitting the steps to the music, the measures should be counted, thus: "**One, and, two, and**" (first measure), "**three, and, four, and**" (second measure), "**one, and, two, and**" (third measure), "**three, and, four, and**" (fourth measure), etc.

Partners stand side by side at arm's length from each other, both facing in the same direction, Number One on the left, Number Two on the right.

The dancers, if they are girls, take hold of their skirts at the side a little below the waist and, still holding them, place the backs of their hands on their hips so that the skirts are tucked up at the sides.

If boys are the dancers, their arms are akimbo and during the dance, instead of clapping hands (as described here), thep slip their hands behind

the waist and with a quick movement toss up the coat tails.

The following steps are described as executed by Number One, and it is to be understood that Number Two executes the same steps, but always with the opposite foot.

1. A.

(**Meas. 1.**) Stamp forward with the left foot (**one, and**), close the right foot to the left and at the same time raise the left foot forward with the knee extended (**two**), bend the left knee and bring the left foot close in front of the right knee (**and**). [Fig. 1.]

At the end of this step, partners should be facing each other.

In executing this first step, the dancers move forward during the first six measures.

2. B.

(**Meas. 1-2.**) Hop four times on the right foot and at the same time make four taps with the left toe close in front of the right toe.

(**Meas. 3-4.**) Repeat the same, hopping on the left foot and tapping with the right toe. [Fig. 2.]

(**Meas. 5.**) Hop twice on the right foot, tapping twice with the left toe.

Fig. 1.

(**Meas. 2.**) Extend the left foot forward and at the same time hop on the right foot (**three**), bend the left knee and bring the left foot close in front of the right knee (**and**), extend the left foot forward and at the same time hop on the right foot (**four, and**).

(**Meas. 3-4.**) Repeat the same.

(**Meas. 5-6.**) Repeat the same.

(**Meas. 7.**) Touch the left toe in front of the right toe and at the same time hop on the right foot (**one, and**), change the position of the feet and at the same time hop on the left foot (**two, and**).

(**Meas. 8.**) Change the position of the feet and at the same time hop on the right foot (**three, and**), change the position of the feet and at the same time hop on the left foot and make a quarter-turn to the right (**four, and**).

(**Meas. 6.**) Hop twice on the left toe, tapping twice with the right toe.

(**Meas. 7.**) Beginning with the right foot and clapping own hands together sharply on the first note, cross over to partner's place with two running steps.

(**Meas. 8.**) Without pausing, turn around to the right in place, with two more running steps.

When the hands are clapped in the seventh measure, the head is ducked forward. It is quickly raised again, and at the same time the skirts are tucked up again.

C.

(**Meas. 1-6.**) Repeat all, hopping first on the left foot and tapping with the right toe.

(**Meas. 7-8.**) Finish, coming back to original

place on the eighth measure and remaining with the back turned to partner instead of turning in place.

A.

(**Meas. 1-6.**) Repeat the same, hopping first on the right foot and tapping with the left toe, with back turned to partner.

(**Meas. 7-8.**) With four running steps and clapping of hands on the first note as before, make a three-quarter turn around to the left in place.

4. C.

In the fourth step only, *each* measure should be counted thus: "**One, two, three, four, five, six.**"

(**Meas. 1.**) Leap to the left on the left foot (**one**), make a short step with the right foot across behind the left (**two**), make a short step to the left with the left foot (**three**), make a short step across behind the left foot with the right foot (**four**), pause (**five, six**).

(**Meas. 2.**) Repeat the same.

Fig. 2.

This should bring partners side by side, both facing in the same direction as in the original formation.

3. B.

(**Meas. 1.**) Jump vigorously on both feet (**one, and**), hop on the left foot and at the same time extend the right foot forward (**two**), bend the right knee and bring the right foot close in front of the left knee (**and**).

(**Meas. 2.**) Hop on the left foot; at the same time extend the right foot forward (**three**), bend the right knee and bring the right foot close in front of the left keee (**and**), hop on the left foot, at the same time extending the right foot forward (**four, and**).

In executing this step, the dancers move backward when they hop.

(**Meas. 3-4.**) Repeat the same, but hop on the right foot and extend the left.

(**Meas. 5-6.**) Same as meas. 1-2.

(**Meas. 7-8.**) Same as meas. 3-4.

At the end of the eighth measure, in making the last hop, make a quarter-turn to the right and face partner.

(**Meas. 3.**) Repeat the same.

(**Meas. 4.**) Step to the left with the left foot (**one, two, three**), extend the right foot forward and at the same time hop on the left foot (**four, five, six**).

(**Meas. 5-8.**) Repeat the same, but begin with the right foot and move to the right.

A.

(**Meas. 1-4.**) Repeat the same, beginning with the left foot and moving to the left.

(**Meas. 5-8.**) Repeat the same, beginning with the right foot and moving to the right.

In making the last hop (at the end of the eighth measure), make a quarter-turn to the left. This should bring the dancers side by side again, both facing in the same direction as in the original formation.

5. B.

(**Meas. 1.**) Step forward with the heel of the left foot, the toes well raised from the floor (**one**), close the right foot to the left (**and**), bring the sole of the left foot down on to the floor smartly (**two, and**).

(**Meas. 2.**) Repeat the same, stepping forward with the right heel.

During these first two measures, the head is held erect.

(**Meas. 3-4.**) Beginning with the left foot, make four skipping steps backward (two steps to each measure). [Fig. 3.]

(**Meas. 3.**) Stamp sideward with the left foot (**one**), touch the right toe forward (**and**), with the weight still on the left foot push with the right foot and pivot on the left foot in place one-third turn to the left (**two**), touch the right toe forward in the new position (**and**).

(**Meas. 4.**) With the weight still on the left foot,

Fig. 3.

During these last two measures, the head is inclined forward.

(**Meas. 5-8.**) Repeat the same.

C.

(**Meas. 1-4.**) Repeat the same.

(**Meas. 5-8.**) Repeat the same.

6. A.

(**Meas. 1-2.**) Beginning with the left foot, run forward four steps, making two steps to a measure.

push with the right toe and pivot on the left foot one-third turn to the left (**three**), touch the right toe forward in the new position (**and**), with the weight still on the left foot push with the right foot (**four, and**).

At the end of the fourth measure the dancer should have completed a left turn, and should be facing forward in the original position.

(**Meas. 5-7.**) Beginning with the right foot, make six skipping steps backward, two steps to each measure.

Fig. 4.

(**Meas. 8.**) Step sideward with the right foot toward partner (**three, and**), touch the left toe across behind the right foot, and bend both knees, making a peasant's curtsey (**four, and**). [Fig. 4.]

During the first part of this step, the dancers' heads are inclined forward on the first two running steps; the head is erect during the pivoting.

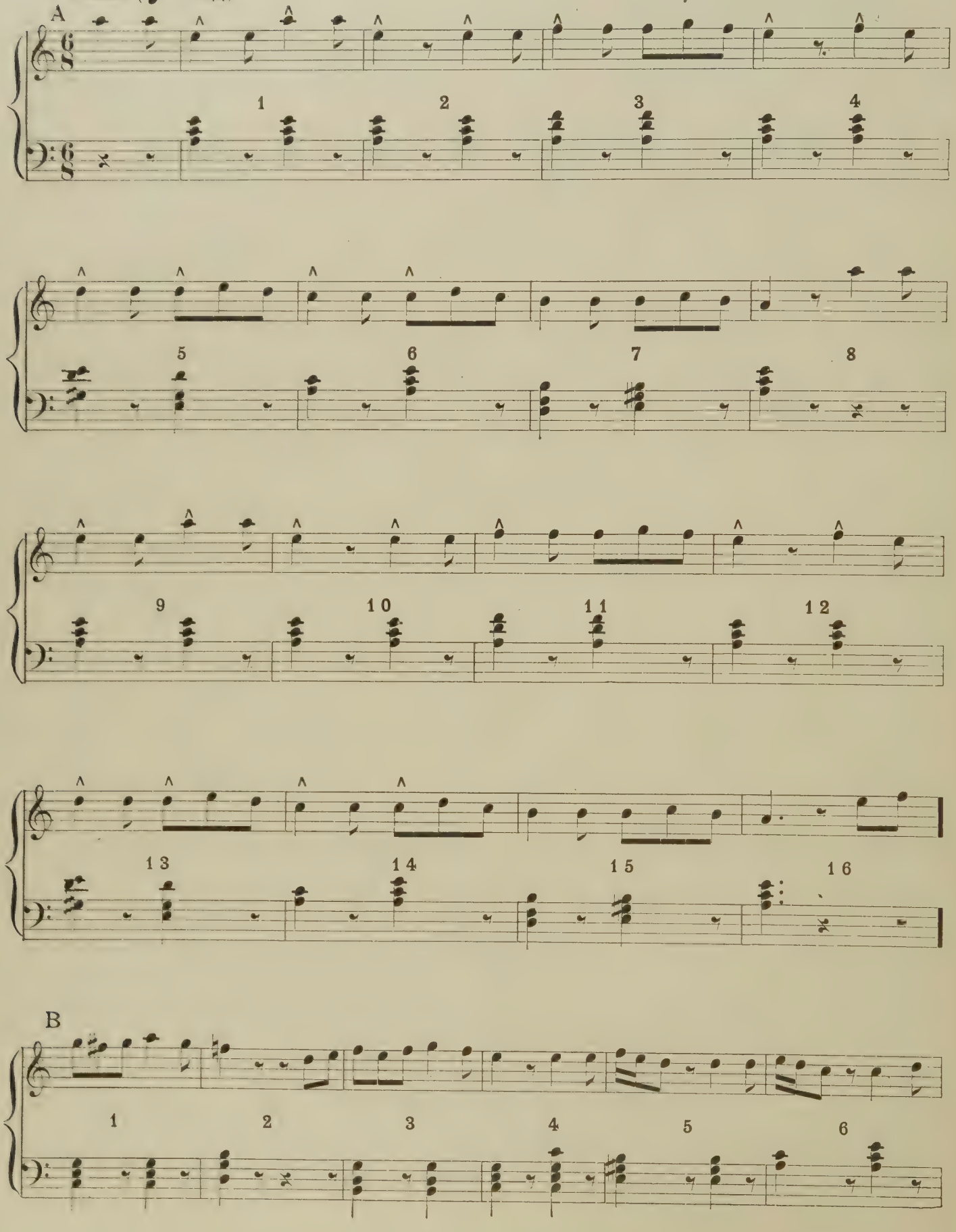
During the backward skipping steps, the head is inclined forward; and on the sideward step and curtsey the head is held high, but inclined sideward toward partner.

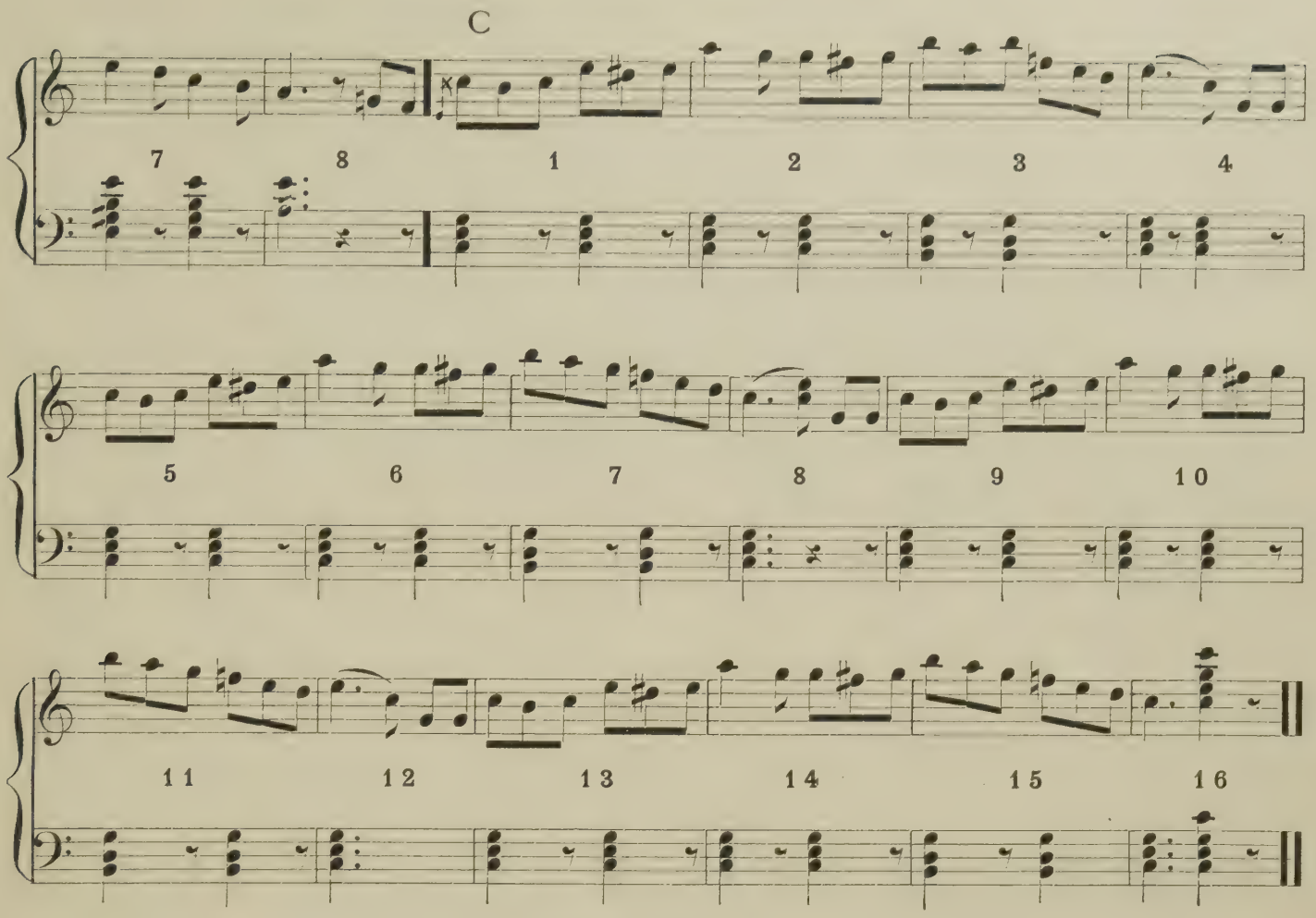
During the entire dance, except when otherwise specified, the head is held very erect and in the steps where the partners face each other they look each other steadily in the eye.

TARANTELLA.

(Italian.)

Arr. by Emma Howells Burchenal





TARANTELLA.

(Italian.)

The dance as described here is an arrangement of some of the Tarantella steps put into a definite form for convenience in teaching.

The music consists of three parts: **A**, sixteen measures; **B**, the following eight measures; **C**, the last sixteen measures.

In fitting the steps to the music, each measure should be counted thus: "**One, and, two, and**". The dancers form a double column, boys on the left, girls on the right. The boys use castanets, a pair in each hand, with the arms curved and raised sideward above shoulder-level; each girl carries a tambourine in the right hand, and beats upon it with the thick lower part of the left palm. During the whole dance they beat time on "**one**" and "**two**" of each measure.

INTRODUCTION.

A.

(**Meas. 1-14.**) Beginning with the right foot, and making two steps to a measure, all run forward around the room and up the centre in a straight column.

(**Meas. 15.**) Partner's face each other, and run in place.

(**Meas. 16.**) Partners make salutation to one another; girl touches the right toe across behind the left foot and bends both knees, making a deep curtsey, at the same time extending both arms and raising them slightly to the side.

1. B.

(**Meas. 1-2.**) Beginning with the right foot, all run forward four steps, keeping to the right in passing partners.

(**Meas. 3-4.**) With four running steps turn around to the right in place, and face partner.

(**Meas. 5-6.**) With four running steps all cross over again, keeping to the right in passing partners.

(**Meas. 7-8.**) With four running steps turn around to the right in place, and face partner.

2. C.

(**Meas. 1.**) Hop on left foot, and at the same time touch right toe across in front of left (**one, and**); hop on left foot, and at same time touch right toe to the side (**two, and**).

(**Meas. 2-4.**) Continue the same.

(**Meas. 5-8.**) Repeat the same with the left foot.

(**Meas. 9.**) With shoulders and head inclined slightly forward toward partner, and arms lowered, slide sideward with the left foot (**one**), close the right foot to the left (**and**), slide sideward to the left (**two**), close the right foot to the left (**and**).

(**Meas. 10-16.**) Continue sliding to the left, at the same time moving sideward twice around in a circle, keeping face to face with partner and heads close together.

At the end of this figure, partners should find themselves in their original position.

3. A.

(**Meas. 1.**) Hop on the right foot and at the same time touch the left toe forward (**one, and**);

Fig. 1.

change the position of the feet, and touch the left toe forward (**two, and**). [Fig. 1.]

(**Meas. 2-8.**) Continue the same.

(**Meas. 9-16.**) Slide twice around in a circle, same as meas. 10-16 of the preceding figure, and finish in original position.

4. B.

(**Meas. 1.**) With a spring make a quarter-turn to the right and touch the left toe forward (**one**), rise on both toes (**and**), and sink (**two, and**).

(**Meas. 2.**) With a spring make a half-turn to the left, touching the right foot forward (**one**), rise on both toes (**and**), sink (**two, and**).

(**Meas. 3-8.**) Continue turning alternately to right and left.

C.

(**Meas. 1-8.**) Continue the same.

In taking this step, keep face turned toward partner.

(**Meas. 9-16.**) Cross right arm under partner's right arm, and placing left hand behind own waist, grasp partner's right hand with it. With the left foot raised backward, hop on the right foot, making two hops to each measure, and move forward and around, at the same time swinging partner. Finish on the last note with partners side by side in original formation.

INTERLUDE.

A.

(**Meas. 1-6.**) In double-column all run forward and partners separate, boys leading off around the room to the left, girls to the right, until they meet at the opposite end of room, when they advance up centre of room in a straight double-column, as before.

5. B.

(**Meas. 1-8.**) Same as meas. 1-8 of first figure.

6. C.

The first two couples now form one set; the third and fourth couples form another set; etc.; and all face toward the centre of their square, so that the boy of one couple faces the girl of the other couple.

(**Meas. 1-8.**) Same as meas. 1-8 of second figure.

(**Meas. 9-16.**) With heads and shoulders inclined toward the centre of their set, each set slides around to the left as described in meas. 9-16 of the second figure. [Fig. 2.]

7. A.

(**Meas. 1-8.**) Same as meas. 1-8 of third figure, but in sets of four.

(**Meas. 9-16.**) Same as meas. 9-16 of sixth figure.

8. B.

(**Meas. 1-8.**) Same as meas. 1-8 of fourth figure, but in sets of four.

(**Meas. 1-8.**) With left arms raised slightly higher than shoulder-level, first boy and second girl, and second boy and first girl, join right hands across centre of square (the girls shifting tambourine to left hand). Raise the left foot backward, and hop on the right foot forward and around in a circle making two hops to each measure, the whole set swinging twice around and the girls shaking their tambourines vigorously. [Fig. 3.]

Fig. 2.

(**Meas. 9-16.**) All face the other way, join hands across centre of square (girls shifting tambourine to right hand), and, hopping on left foot, swing the whole set twice around in the other direction. Finish on the last note with partners side by side as in the original formation.

CONCLUSION.

A.

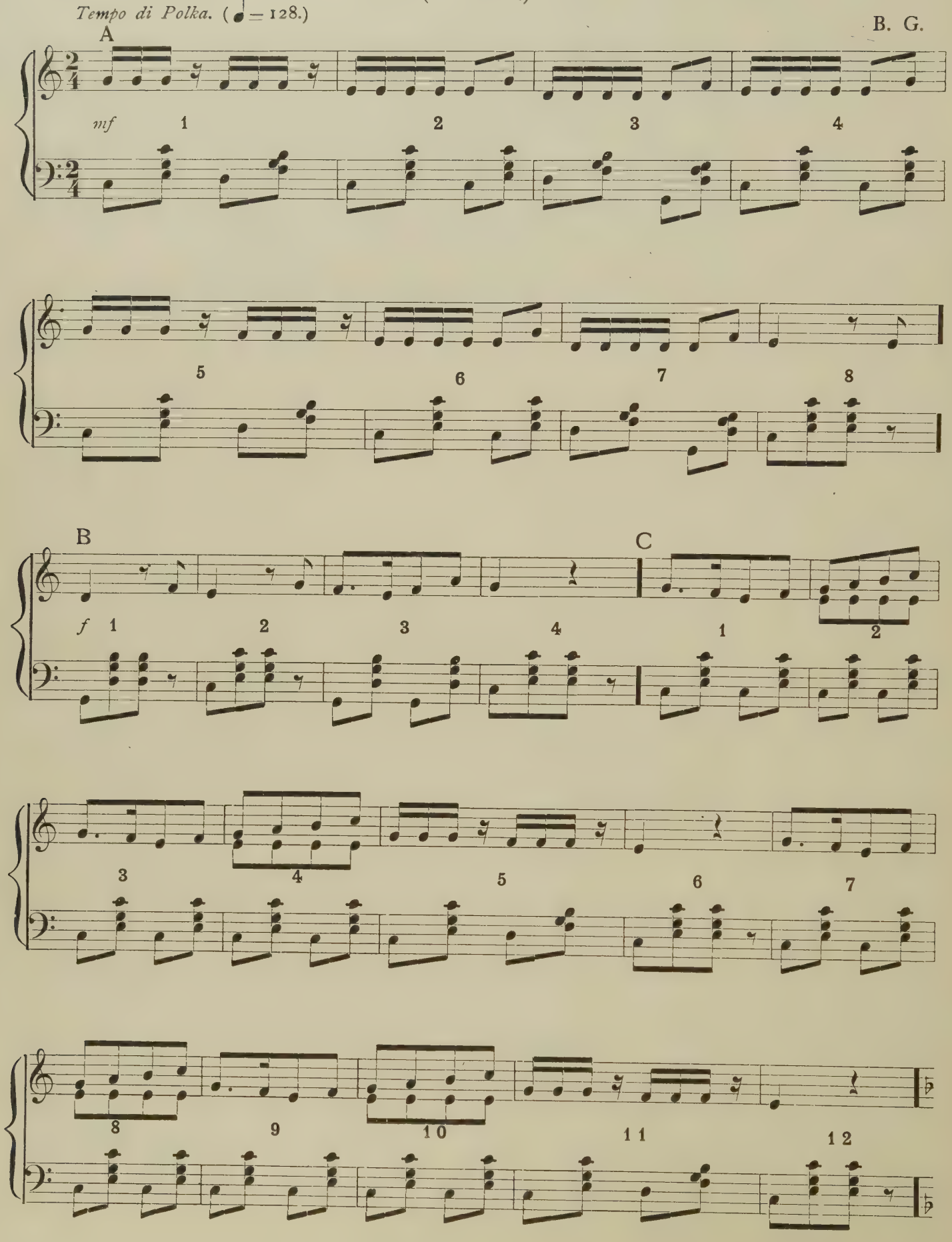
(**Meas. 1-16.**) In double-column, all run forward around the room and off, girls shaking tambourines overhead and boys clapping castanets high overhead.

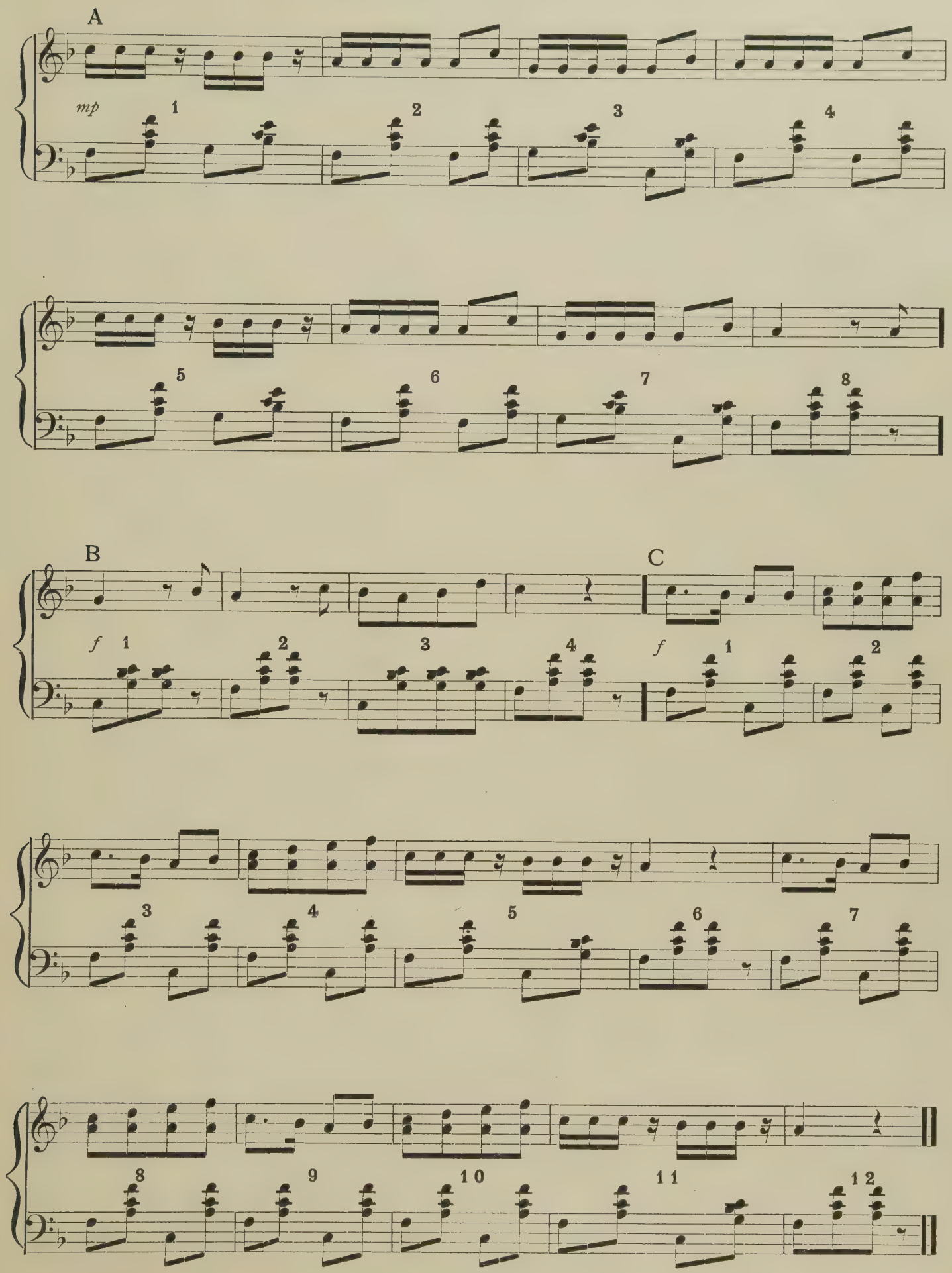
Fig. 3.

The whole dance is very light and exuberant. Toward the end the music should be accelerated, so that the last turn is almost a whirl and the conclusion is quick and bright.

KOMARNO.

(Bohemian.)




A
mp
1 2 3 4
5 6 7 8
B
f 1 2 3 4
C
f 1 2
3 4 5 6 7
8 9 10 11 12

KOMARNO.

(Bohemian.)

The Komarno music comprises three parts.

The first, **A**, consists of eight measures; the second, **B**, of four measures; the third, **C**, of twelve measures.

In fitting the steps to the music, each measure should be counted as follows: "**One, and, two, and.**"

The dancers form as for "Strašák," but with right hands joined and left hands placed palm out behind the dancer's own waist.

A.

(**Meas. 1.**) Beginning with the left foot, Number One makes a long slide diagonally forward with

Fig. 1.

the left foot (**one**) [Fig. 1.]; closes the right foot to the left (**and**); with left foot, makes long slide diagonally forward to the left (**two**); pause (**and**).

(**Meas. 2.**) With the right foot slide diagonally forward to the right (**one**), close the left foot to the right (**and**); with the right foot slide diagonally forward to the right (**two**), pause (**and**).

(**Meas. 3-8.**) Continue the same step, using left foot and right foot alternately.

Number Two at the same time executes the same step with the same foot, but sliding diagonally backward. This should give a zig-zag effect, one sliding toward and the other sliding away from the centre of the circle.

B.

(**Meas. 1.**) With the position of the hands still the same, the dancers spring and touch the left foot forward with toes raised from the ground (**one**), pause (**and, two, and**).

(**Meas. 3.**) Dancers spring and change position of feet (**one**), pause in this position (**and, two, and**).

(**Meas. 4.**) Dancers spring and change the position of feet again (**one**); pause in this position (**and, two, and**).

C.

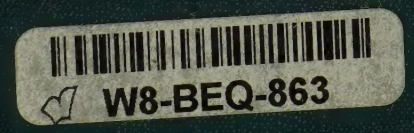
(**Meas. 1-6.**) With left hands still back of own

Fig. 2.

waists, dancers link right elbows [Fig. 2], and swing each other with slow running steps, starting with the left foot and making two steps to each measure.

(**Meas. 7-12.**) Linking left elbows turn, without pausing, in the opposite direction, and swing each other in the reverse direction in the same manner.

At the completion of **C**, dancers resume their original positions and repeat entire dance from beginning.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